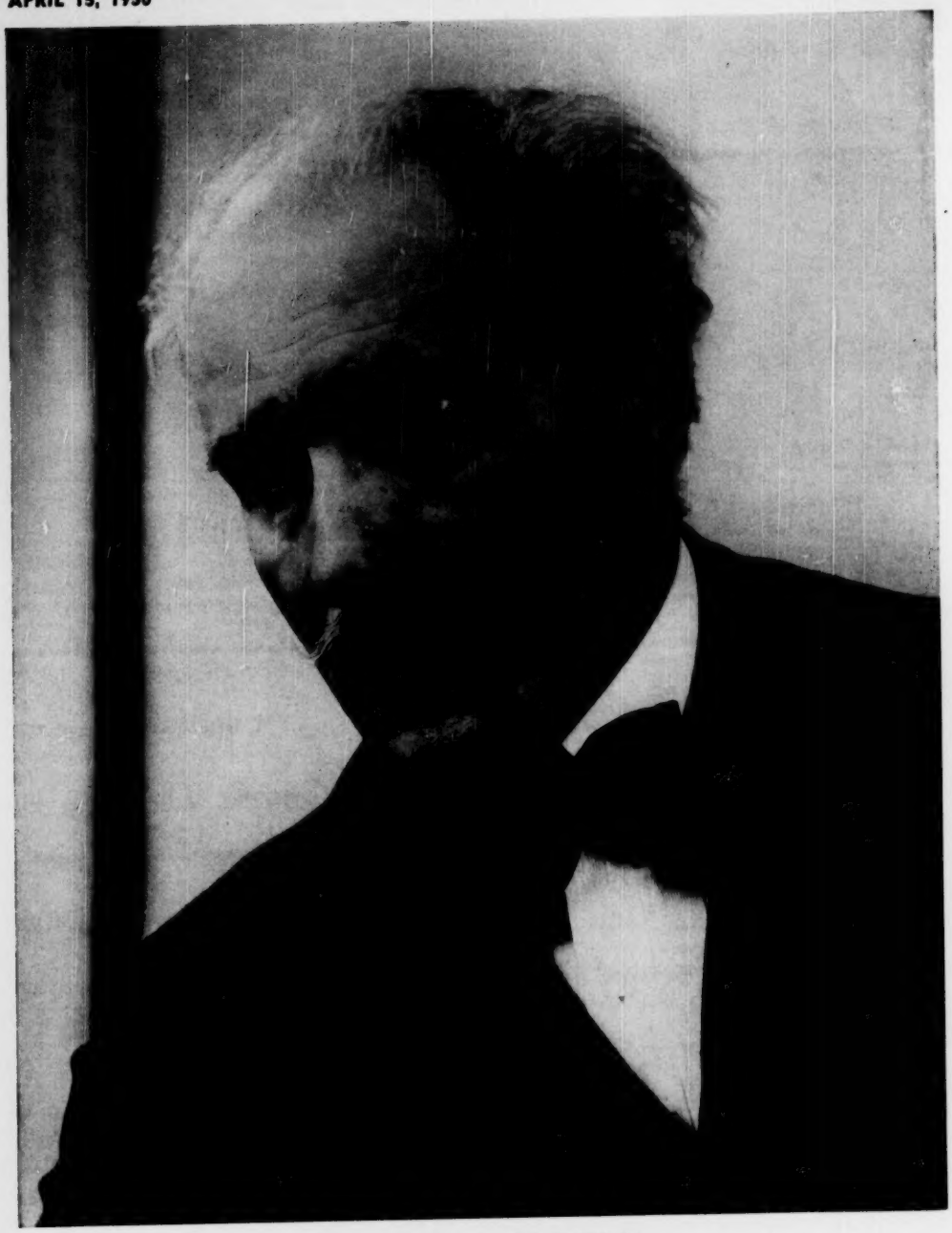
musical
COURIER

APRIL 15, 1950 25 CENTS



TOSCANINI

"If you have not previously heard the name of

WILLIAM WARFIELD

accept this as assurance that you will in the future, often."

IRVING KOLODIN, *Saturday Review of Literature, April 1, 1950*

Great New Voice

"Rare is the concert season without its surprising success and 1949-50 is no exception. The lucky artist: William Warfield, Negro baritone, who made his New York concert debut at Town Hall last week . . . The program he had chosen was unusual and challenging . . . to handle this large order, the critics thought, Warfield had better be good. He was, and everyone in Town Hall knew it . . ."

EMILY COLEMAN, *Newsweek, April 3, 1950*

WILLIAM WARFIELD SCORES IN RECITAL (headline)

"Highly gifted concert singer . . . An auspicious debut . . . A noble voice . . ."

ROSS PARMENTER, *N. Y. Times, March 20, 1950*

"Proved a truly extraordinary singer, endowed with a phenomenal voice which he projected with complete artistry throughout a long, highly exacting program."

JEROME D. BOHM, *N. Y. Herald-Tribune, March 20, 1950*

Baritone Warfield Superb in Concert Debut (headline)

"Spectacular debut . . . one of the great voices . . . breathtaking . . .
A remarkable gift for making the way of song like the way of life."

LOUIS BIANCOLLI, *N. Y. World Telegram and Sun, March 20, 1950*

"But probably the most endearing gift which Warfield offered yesterday, was his real penchant for telling a story with naturalness, imagination, vigor, and with great sincerity."

HARRIETT JOHNSON, *New York Post, March 20, 1950*

NOW BOOKING FOR 1950-1951

Personal Manager: LARNEY GOODKIND

155 East 40th Street, New York 16 **MUrray Hill 6-1972**

musical
COURIER

Founded 1880

Published by Music Periodicals Corporation
119 West 57th Street, New York 19, N. Y.
Tel. Circle 7-4500 Cable Address, MUSICURIER

GRACE NYLEN, *President-General Manager.*
MARCELLA SCHMOEGER, *Vice-President, Treas.*

Managing Editor, RUSSELL M. KERR.
Associate Editors, MARY CRAIG, RENÉ DEVRIES, ROSALYN KROKOVER, MARY STOLTZFUS.
Radio Editor, WILLIAM A. TAYLOR.
Foreign Editor, DR. HENRY W. LEVINGER.
Contributing Editors, HAROLD C. SCHONBERG, LEON CARSON, BERNICE FROST and HENRY HARRIS.
Promotion, DOROTHY BERSIN.
Production, SCOTT J. SAUNDERS.

MUSICAL COURIER REPRESENTATIVES, U. S. A., CANADA, LATIN AMERICA:

CHICAGO: René Devries, Dosha Dowdy, 220 S. Michigan Ave. (HArrison 7-6110 and 5804). BOSTON: Jules Wolffers, 256 Huntington Ave. (CO 6-6905). LOS ANGELES: C. Sharpless Hickman, 701 Ocean Ave., Santa Monica (Santa Monica 44511). SAN FRANCISCO: Mrs. Francis J. Redewill, 1675 Euclid Ave., Berkeley (TH 5-10760). DETROIT: Marion Gerhardt, 4625 Second Blvd. PHILADELPHIA: Samuel L. Singer, 317 North 18th Street. WASHINGTON: James G. Deane, 1615 Kenyon St., N.W. TORONTO: Joseph A. Whitmore, 35-10 Adelaide St., E. RIO DE JANEIRO: Ceicao de Barros Barreto, Avenida Atlantica 1054, Copacabana—Business Repr., Oscar Arany, Caixa Postal 5426. BUENOS AIRES: Jorge M. White, Paraguay 1207. MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11). HAVANA: Huberto de Blanck, Avenida Bolivar 213.

EUROPE AND FAR EAST:

ENGLAND: Arthur Notcutt, 32 Maresfield Gardens, Hampstead, London N.W. 3. AUSTRALIA: Dr. Alphons Silbermann, 87 Ocean St., Woolahra, Sydney, N. S. W. AUSTRIA: Dr. Erwin Mittag, Franziskanerplatz 1, Vienna 1. BELGIUM: Francis de Bourguignon, 103 Rue General Leman, Brussels. FRANCE: Suzanne Demarquez, Rue de Madrid 25, Paris VIII. GERMANY: Erwin Kroll, Laubacherstrasse 14, Berlin-Friedenau. HUNGARY: Frederic Sandor, Kresz Geza-utca 17, Budapest V. ITALY: Mrs. Mary Tibaldi Chiesa, Piazza Volontari 4, Milan. NETHERLANDS: Frits R. Noske, Van Imhoffstraat 7, The Hague. ISRAEL: Dr. Peter Gradenwitz, P. O. B. 6011, Tel-Aviv. RUSSIA: Daniel Zhitomirsky, VOKS, Moscow. SWITZERLAND: Georges Bernand, 11 Rue Emile Jung, Geneva. JAPAN: Viscount Taktoshi Kyogoku, 9 Onden 1 Chome, Shibuyaku, Tokyo.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

APRIL 15, 1950

IN THIS ISSUE

Philadelphia Has Symphonic and Other Novelties 3
Facing the Music: U. S. Composers "A. B." 4
Educators Hold 12th Biennial in St. Louis 6
Mexico's Madrigalistas Win Favor 8
First Modern Music Symposium in Canada 9
Los Angeles Hears Mozart's Seraglio ... 9
Plans for Summer Concerts and Festivals 10
New York Recitals and Orchestral Programs ..... 11, 20 to 25
The Dance: Schedules and Spring Programs 12
Parsifal Returns to the Metropolitan 13
Choir Corner: The Paulist Choristers of Chicago 14
Toscanini Launches Countrywide Tour with NBC Symphony 15
Silhouettes: Britten Beggar's Opera in U. S. Bow 16, 17
Chicago: Music Club Marks 75th Year; Concerts 18, 19
Musical Jottings: What Artists Are Doing 29
Reviews of the New Recordings 30
Recent Publications; News of Publishers 31
Events in the Schools and Studios 33, 34

New Scores Featured By Philadelphians

By Samuel L. Singer

PHILADELPHIA. — Two world premieres were conducted in as many weeks by Eugene Ormandy with the Philadelphia Orchestra. One was Alexander Steinert's Symphonic Poem after Oscar Wilde's The Nightingale and the Rose, for speaker and large orchestra. Basil Rathbone's diction and sense of style added much to the work. The music, with a slight nod to Stravinsky, has warmth, color and drama, and matches the moods of Wilde's touching poem. This program also featured the Franck Symphony and Ravel's Daphnis and Chloe Suite No. 1, in which the Temple University Choirs (Elaine Brown, director) were the excellent offstage chorus.

A week before, the Orchestra's young first cellist, Paul Olefsky, was soloist in the premiere of Virgil Thomson's Cello Concerto. Its first New York hearing is considered elsewhere in this issue. Olefsky displayed able technique and a tone of great beauty within a rather small frame. Luboshutz and Nemenoff were soloists on the same bill, repeating from their 1943 appearance the Martinu Two-Piano Concerto, a sprightly, good-natured opus, which scored a success.

Dorothy Maynor's solo appearance with the Orchestra was a vocal highlight; she revealed a *mezza-voce* of exquisite beauty in numbers by Mozart and Wolf, also singing Villa-Lobos' Bachianas Brasileiras No. 5 and Depuis le jour. The neatly-contrasting Bach-Walton Wise Virgins Suite and the Brahms First Symphony were also played.

McDonald Score Premiered

Another premiere was the Little Symphony (on Familiar Tunes) by the Orchestra's manager, Harl McDonald, who has often shown he can write music "a la carte." This bonbon was written at the suggestion of a businessman who wanted a simple illustration of the symphonic form. Mother Goose songs and other favorite airs are woven into a short and animated symphonic fabric.

Robert Casadesus, a Pension Foundation soloist, made Mozart's Piano Concerto in C minor (K 491) a treasurable experience. He and his wife Gaby played Mr. Casadesus' animated and tuneful Two-Piano Concerto in its belated local premiere. An earlier Pension Program, a Tchaikovsky bill which Alexander Hilsberg conducted, was a sentimental as well as a musical occasion, marking the farewell appearance with the orchestra of Efrem Zimbalist, who first played with it 28 years ago.

The New Chamber Orchestra gave the premiere of a Symphony for Piano and Strings dedicated to it by Constant Vauclain. Ifor Jones conducted and Martha Massena was the pianist. With touches of dissonance, it is a strongly rhythmic and rather turbulent work, except in a short, introspective slow movement. The orchestra ended its season with a Bach program.

The New York Philharmonic-Symphony paid its first visit in seven seasons, again on Emma Feldman's All-Star Concert Series, with Leonard Bernstein conducting a Beethoven bill. He was soloist as well in the First Concerto, but the piano was a quarter tone off and so, alas, were the brasses.

NUTA THORNER HONORED . . . Sigmund Spaeth presents the voice teacher and coach with a plaque from students of herself and William Thorner, her late husband. Engraved on the plaque: "To Nuta and William Thorner to honor 35 years of service coaching the singing world. Your students. 1950."

Operatic Offerings

The Philadelphia Civic Grand Opera Co. closed an artistically successful first season (of productions) with Carmen, in which Cloe Elmo portrayed the title role for the first time in this country. Richly voiced, her interpretation is vibrant and forceful dramatically. It was complemented by the realistic, telling Don Jose of Ramon Vinay, and the suave Toreador of Martial Singher. Fausto Cleva conducted ably. . . . The Civic Grand has announced ten productions for next season, including repeats of Samson and L'Amico Fritz, and revivals of Thais and The Pearl Fishers. It will also give nine performances in Washington and plans appearances in other cities. . . . Faust concluded the Metropolitan Opera series here and marked the farewell of Edward Johnson, who was given a loving cup by the Philadelphia committee. Rudolf Bing has promised five performances in 1950-51. . . . The Filipino soprano, Dalisay Aldaba, bowed locally with the Philadelphia La Scala Opera Co. as Madame Butterfly. Vocally and dramatically she met the varying moods of the role. A well-rounded cast lifted Aida above routine. Giuseppe Bamboschek conducted both operas.

Dance visitors were the Ballet Russe de Monte Carlo, in two sold-out performances sponsored by the Philadelphia Forum; Uday Shan-Kar and Martha Graham. Recitalists have included Curzon and Templeton, in the Forum series, and Heifetz, on the All-Star list.

Outstanding local choral concerts were given by the Mendelssohn Club, performing the St. Matthew Passion; the Bach Festival Society, singing Beethoven's Missa Solemnis; and St. Matthew's Choir.

ON THE COVER

Toscanini is now engaged in making his first coast-to-coast tour with the National Broadcasting Company Symphony Orchestra, which will include twenty cities from New York to San Francisco and extend over six weeks. A story appears on page 15. (Photo © NBC, Ray Lee Jackson.)

Vol. CXLI, No. 8
Whole No. 3209

MUSICAL COURIER, Published semi-monthly October through May and monthly June through September by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1833, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

Seventy-first Year
April 15, 1950

FACING THE MUSIC

By Harold C. Schonberg

IN most encyclopedias of music there is only the barest mention of Nadia Boulanger. The 1946 edition of Thompson's *International Cyclopedia of Music and Musicians* gives thirteen lines. She was born in Paris on September 16, 1887, was trained at the Conservatoire, won first prizes in harmony, counterpoint, fugue, organ and accompaniment. In 1908 she won the second Prix de Rome. She taught composition at the Conservatoire, the Ecole Normale de Musique and the American Conservatory at Fontainbleau. She has appeared as conductor with the Société Philharmonique de Paris, and in the Spring of 1938 with the Boston Symphony Orchestra. In 1937-1938 she taught and lectured at several colleges in the United States. Her works include music to d'Annunzio's *Città morte* (with R. Pugno), orchestral and instrumental pieces, songs, etc. Thus the *Cyclopedia*. Not a word about her connection with a whole generation of American composers, to whom she was spiritual god-mother. Yet if there is one person who shaped the course of our music from 1920-1940, that person has been Nadia Boulanger, a Frenchwoman.

What started me on all this was Claire Reis' *Composers in America*. I happened to need some information about a few young American composers and, leafing through the Reis book, it was startling to see how often the name of Nadia Boulanger came up. The young American composers who *didn't* work with Boulanger, indeed, were virtually curiosities. It takes no great imagination to visualize what this has meant to our musical culture, and a glance through John Tasker Howard's *Our American Music* confirms the cleavage that has taken place in our musical thought since the period A.B. (after Boulanger).

Before World War I, our musical tradition was just about exclusively Teutonic. Howard has a chapter that he heads "The Foreign Invasion of 1848." In it he points out the sudden influx of foreign musicians, many of them arriving in 1848 "because they were reduced to poverty by the series of revolutions in Central Europe which had reached their climax in that year." These musicians settled here. They opened studios, they entered American orchestras, they became teachers. They spread the Gospel of German Music.

They immediately made it apparent to everybody that the only place on the globe where one could secure a good musical education was Germany. Thus, in 1849, we find William Mason taking heed. Off to Germany he went, working with Moscheles, Dreyschock, Liszt and others, returning to America completely indoctrinated into the German way of making music.

THEODORE THOMAS, too, was German-trained. So was John Knowles Paine, a Portland boy who got his first lessons from a German refugee. Paine then went on to Berlin, coming back to teach at Harvard. George Chadwick was another who went to Berlin. Arthur Foote didn't; he was one of the few who didn't go abroad. Foote, though, studied under the German-trained Paine at Harvard.

Next, chronologically, comes Horatio Parker, who went to Munich for study with Rheinberger. Edward MacDowell made the European grand tour. He started at the Paris Conservatoire, decided that if he wanted to learn music he had to go to Germany, and took in the Stuttgart Conservatory, the Frankfort Conservatory, private lessons with Raff, and a tour of duty with Liszt.

Both Damroschs were German-trained. Frederick Converse, Henry Holden Huss and Arthur Whiting went to Munich. John Alden Carpenter and Daniel Gregory Mason studied with Paine at Harvard. (Mason later on studied with d'Indy, being one of the first American composers to concentrate on theories that were not altogether German.) Rubin Goldmark studied in Vienna. And so on.

IN short, up to World War I, our musical heritage was the heritage of German romanticism and post-romanticism. We were bred to those ideals, and music that was conceived from a different philosophy had little chance of success. Our teachers and professors taught what Rheinberger, Heymann and the other German pundits had taught. Our conductors and orchestra leaders helped nurse that feeling.If music wasn't the music of Mozart, Haydn, Beethoven and Brahms, how could it possibly be good? These men weren't chauvinistic, mind you. They were conditioned to a certain style; they had been brought up in the belief that only the Germans knew how to create music and only the Germans knew how to perform German music.

Then came the first World War and the widening of the national horizon. A young composer named Aaron Copland went to Paris in 1921 to study music, and took a woman teacher named Nadia Boulanger. He was so enthused about her marvellous musicianship and pedagogic ability, her patience and her insight, that he trumpeted the word around. A few years later, the lady really found herself working overtime on the frantic Americans who wanted to be in her classes.

There are too many of these Americans to discuss in any detail, but an alphabetical listing should surprise those people who do not realize the extent of the Boulanger influence. It surprised this writer, certainly. Consider: Stanley Bate, Robert Russell Bennett, Arthur Berger, Marc Blitzstein, Paul Bowles, Harold Brown, Mark Brunswick, Elliott Carter, Theodore Chanler, Israel Citkowitz, Ulric Cole, Aaron Copland, Robert Mills Delaney, Nathaniel Dett, David Diamond, John Duke, Herbert Elwell, Irving Fine, Ross Lee Finney, Elizabeth Gest, Richard Franko Goldman, Thomas Griselle, Alexei Haieff, Richard Hammond, Roy Harris, Gail Kubik, Normand Lockwood, Douglas Moore, Walter Piston, Bernard Rogers, Harold Shapero, Elie Siegmeister, Louise Talma, Virgil Thomson, Joseph Wagner and Arthur Allan Willmann. This is not a complete list, but it gives the idea.

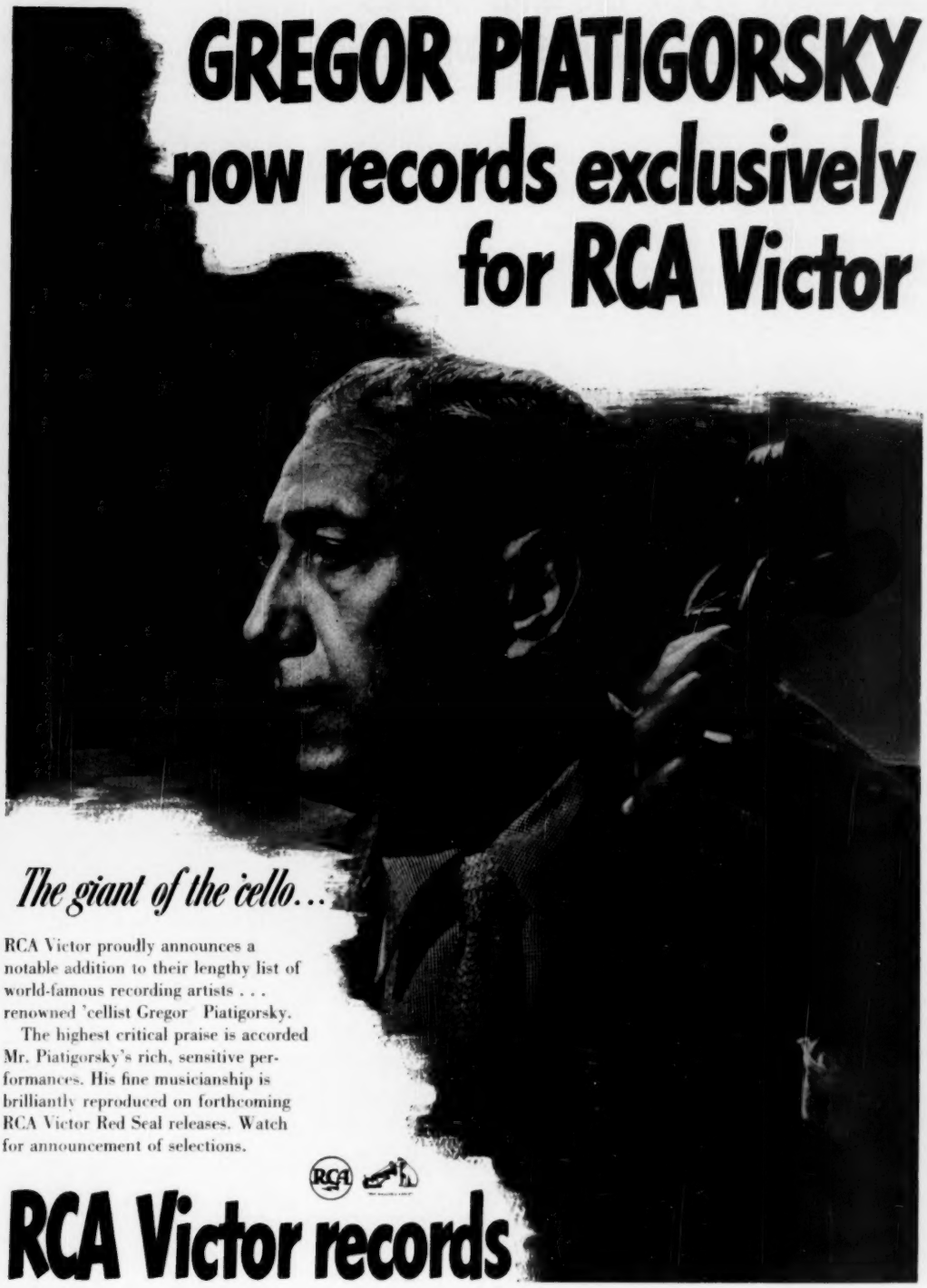
Consider what all this means. It demonstrates that the post-World War I composers were as strongly French-trained as their pre-war predecessors were German. These composers, living in Paris and working with Boulanger, absorbed the neo-classic ideas which were so prominent in the French capital during the 1920's and 1930's. They lived with the ultra-modern currents in literature and art, for virtually every great creative artist made Paris his home. They discovered for themselves that the Germanic tradition was not necessarily sacred; that other types of music existed. They learned to scorn the old post-romantic *clichés*, to look instead for an economy of means, a tightness of expression. Very few wrote, or thought of writing, French music in the style of *Les Six*, but they for the first time tried to graft non-German techniques onto an American philosophy of composition. The fact that many failed does not hide the importance of the attempt. What the Boulanger pupils brought back to America, in the main, was a better understanding of what constituted musical form and craftsmanship than they had when they left; a more logical approach to music; a knowledge of how to avoid superfluous detail; and, above all, a determination to avoid the sentimentality that had plagued German music from Wagner on.

Starting with 1921, then, Nadia Boulanger can safely be said to have governed a whole generation of American composers. Her influence is not as strong today as it was. The post-World War II generation is striking out in different directions, since Hindemith, Milhaud, Schoenberg, Krenek and others, driven here by events in Europe, are exerting their not inconsiderable influence. But for a long time, Nadia Boulanger had the field entirely to herself, hatching a crop of composers unparalleled in the development of any nation.

Aaron Copland has briefly summed up her characteristics. His initial encounter with her occurred when he dropped into a class where she was explaining the harmonic structure of one of the scenes from *Boris Godounoff*. "I had never before witnessed such enthusiasm and such clarity in teaching," Copland reported. It was his conclusion, set forth in his book *Our New Music*, that two qualities made her unique: "one is her consuming love for music; and the other is her ability to inspire a pupil with confidence in his own creative powers. Add to this an encyclopedic knowledge of every phase of music past and present, an amazing critical perspicacity, and a full measure of feminine charm and wit."

COPLAND appended an afterthought. "The influence of this remarkable woman on American creative music will some day be written in full," he wrote. That was in 1941. As yet it has not been written in full; and there's a nice Ph.D. thesis in it for some clever young person who is looking for an idea.

GREGOR PIATIGORSKY
now records exclusively for RCA Victor



The giant of the 'cello...

RCA Victor proudly announces a notable addition to their lengthy list of world-famous recording artists . . . renowned 'cellist Gregor Piatigorsky.

The highest critical praise is accorded Mr. Piatigorsky's rich, sensitive performances. His fine musicianship is brilliantly reproduced on forthcoming RCA Victor Red Seal releases. Watch for announcement of selections.

RCA

RCA Victor records

Educators' 12th Biennial Draws 5,000 to St. Louis Convention

By Oscar Condon

ST. LOUIS, MO.—The thirty-first meeting and twelfth Biennial of the Music Educators National Conference, held in St. Louis March 18 to 23, drew approximately 5,000 members and delegates from every state in the Union, with England and Hawaii also represented. Twenty-two musical organizations from Massachusetts to California helped make the 1950 Biennial one to be long remembered.

The entire Kiel Municipal Auditorium was given over to the Conference, with Convention Hall, Opera House, Exhibition Hall and the many smaller meeting rooms being in constant use for opera, concerts, pageants and group discussions.

Conference Progress Reviewed

The Conference opened with the traditional breakfast. Dr. Peter W. Dykema, Past President of MENC, Director Emeritus of the Music Department at Teachers College, Columbia University, presided.

THREE NEW OFFICERS OF MENC...Marguerite V. Hood, president; Charles M. Dennis, left, retiring president and new first vice-president; and Ralph Rush, second vice-president. (Photo—Eugene Taylor, St. Louis.)

Five past presidents each spoke of the highlights of the ten years which their presidencies covered. Frances Elliott Clark, "Mother" of the Conference, who headed the organization during its first years, said the original group assembled to discuss a particular method of music reading. The clash of opinions indicated that there was need of an organization for the discussion of school music teaching.

Edward B. Birge, whose text, History of Public School Music in the United States, is widely used for a survey of the developments since music became a regular school subject in 1838, selected two movements as outstanding in the second decade of the twentieth century: first, the expansion of the high school music program to include the beginning of most of the subjects now taught, and second, the use of the phonograph for teaching music appreciation and the class teaching of piano and orchestral instruments in the elementary grades.

Edgar R. Gordon, of the University of Wisconsin, pointed out the phenomenal growth of the Conference between 1920 and 1930, but found even more significant the recognition by the organization that in mass education "we must integrate music with problems of everyday living, and make it a contributing factor in the life of our nation."

Herman F. Smith, Director of Music Education, Milwaukee Public Schools, and Lilla Belle Pitts, Professor of Music at Teachers College, Columbia University, stressed the advancement in cooperative undertakings that has taken place in the last two decades. Music at the breakfast was given by a faculty quintet from the University of Missouri, and the Teachers College Concert Choir. Also, there was community singing.

Britten's Let's Make an Opera Heard

One of the outstanding events was the American premiere of Benjamin Britten's Let's Make An Opera, at Kiel Auditorium on March 22. It was produced by an amateur cast from the Normandy Public Schools of St. Louis County. A student orchestra played the score, and the chorus comprised the entire audience of 3,600 delegates.

The work, in two acts, begins with a playlet called The Little Sweep, in which the cast hears the fairy story read, after which the suggestion is made that the plot might well be adapted to an opera. Stanley Chapple, as the musical director who was to rehearse the production and weld the combined forces into the finished product, then took charge for a stirring performance.

Concerts, Pageant and Discussions

Concerts on the opening day were given by the Madrigal Singers from the University of Southern California, conducted by Charles C. Hirt; and the Berkshire Quartet of the Indiana University at Bloomington, in the Gold Room of Hotel Jefferson. In the evening a pageant, Man's Search for God, was given in Convention Hall by the Public Schools of St. Louis.

At the Monday morning general session in the Opera House, Education and Life was the subject, with Luther A. Richman, MENC first vice president, and director of the Cincinnati Conservatory, presiding. The musical program was by the Arsenal Technical High School Choir, conducted by J. Russell Paxton.

Evening attraction was a Community Music program which included the St. Louis Philharmonic, led by Gerhard Schroth; The Legend Singers, a superb Negro choir directed by Kenneth Billups; the Eden Club Male chorus under Julius terVeen; the St. Louis Polish Falcon Choir and Dancers; the St. Louis International Folk Dance group, and other organizations.

A concert of contemporary music on Tuesday evening presented the Northwestern University A Capella choir with George Howerton conducting; the University of Iowa Woodwind Ensemble, led by Himie Voxman, and the University of Wichita Symphony Orchestra directed by James P. Robertson. Each group gave capable performances. The chorus, with three vocal soloists, one oboe and one piano soloist, offered scores by Kodaly, Copland, Schuman, Harris, Thompson, Hindemith, Dukelsky and others. The Woodwind Ensemble was heard in an excellent performance of the Poulenc Sextuor and the Wichita Symphony contributed pro'essional performances of works by Foote, Barber, Piston and McDonald.

An opera section meeting, presided over by Clarke Maynard of Wilmington, Del., featured Rose Bampton and Wilfred Pelletier, of the Metropolitan Opera. Participating with these artists were boys and girls from the sixth grade at Fanning School. The subject was Mozart's Marriage of Figaro. Miss Bampton was heard in arias sung in the original text, with Mr. Pelletier at the piano. The students, having been handed chorus material, then sang with Miss Bampton in a demonstration of what can be done to interest youngsters in the impromptu performance of serious music. Audience participation followed, with discussion by the artists and guests.

Stravinsky Conducts at Banquet

The annual banquet was highlighted by the appearance of Igor Stravinsky, who was feted following the conducting of his Dumbarton Oaks Concerto with the University of Illinois Sinfonietta.

Prior to his appearance, the Sinfonietta was conducted by its permanent leader, John M. Kuypers, in polished readings of Burrill Phillips' vigorous Concerto Grosso for string quartet and small orchestra (world premiere), and Ravel's Introduction and Allegro for harp, flute, clarinet and strings.

Charles M. Dennis, national president, introduced the toastmaster Louis Woodson Curtis, MENC past president, of Hollywood, Cal. C. V. Buttelman, executive secretary, who has just completed his twentieth year in this post, was awarded a citation.

St. Louis Symphony Concert

The final event was a concert by the St. Louis Symphony, returned the day before from a tour of the East and South. Vladimir Golschmann was acclaimed for his performances of the Bach Suite in B minor, Antheil's Tom Sawyer overture, Schoenberg's Transfigured Night and the Brahms Fourth Symphony.

Nightly Lobby Sings in the Jefferson Hotel attracted large throngs, with different leaders in charge of each session.

Officers Elected

Newly elected officers of the Conference are headed by Marguerite V. Hood, professor of music education at the University of Michigan, president, succeeding Charles M. Dennis of San Francisco, who automatically becomes first vice-president. Ralph Rush, of the Department of Music, University of Southern California at Los Angeles, was named second vice-president.

Elected members at large are Gratia Boyle of Wichita Kan., supervisor of music in the Wichita Public Schools; William B. McBride of Columbus, O., associate professor of music education at Ohio State University, and Gladys Tipton of Knoxville, professor of music education at the University of Tennessee.

Arthur Harrell, professor of music education at the University of Wichita, Kan., was elected president of the National School Band, Orchestra and Vocal Association, which is affiliated with the Music Educators' National Conference.

FLAGSTAD

"Greatest of Living Singers"

1950 - 1951 Season — Completely Booked

Metropolitan Opera, San Francisco Opera, Chicago Symphony, Los Angeles Philharmonic, San Antonio and Houston Symphonies, and a coast-to-coast recital tour.

NCAC NATIONAL CONCERT AND ARTISTS CORPORATION · 711 FIFTH-AVE. · N. Y. 22, N.Y.

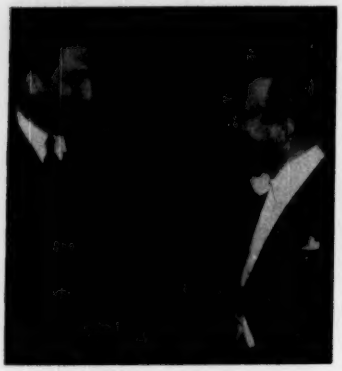
O O BOTTORFF MARKS LEVINE

Baldwin Piano Victor Records

Mexico's Madrigalistas Win Acclaim; Visiting Orchestra and Artists Heard

By Charles Prescott Poore

MEXICO, D. F.—The Mexican Madrigal Singers—Madrigalistas—have just given us another delightful series of concerts, exploring the resources of intimate vocal art. It is some years now since Luis Sandi, titular head of the music department of the INBA (National Institute of Fine Arts), organized this a cappella choir of eighteen voices; and each year the group show a marked advance in vocal art and in the scope of their programs.



MEXICO'S PRESIDENT GREETS PIANIST . . . Claudio Arrau is welcomed by President Aleman, left, when the pianist flew to that country in February to inaugurate a new series of orchestral concerts at the Teatro de Bellas Artes under the patronage of Señor Aleman. Mr. Arrau appeared on two successive evenings and there was an early sell-out of tickets. (Photo—Luis Quintero)

This season these concerts included examples of old English works by Dowland, French chansons, old Spanish melodies, and of course examples of real madrigals. Sandi is active in making his own versions of folktunes of different races, Peruvian, Ecuadorian, Polish; also of old Mexican Corridos, old Tarascan melodies, and authentic Yaqui tunes.

Highlights of these concerts were, however, two excerpts of Palestrina, sung with a truly devotional spirit and with a feeling of the mystery that inheres in this kind of music. I have never heard Palestrina sung better; one could wish that Sandi would program more of the same kind.

The supremacy that this a cappella choir has achieved in this intimate form of vocal art is due in part to the intelligent and dynamic direction of Sandi. But it also derives from the feeling of permanence that the singers have, since they are subsidized by the Government, which puts the members on a salary basis and gives them plenty of time for necessary rehearsals.

Besides, as supported by the Secretary of Public Instruction, the choir fulfills the function of an education project; by its frequent tours of the provinces, exhibiting a better vocal art where it is most needed.

Limantour Conducts

José Yves Limantour again brought his Xalapa Orchestra to town for two Bellas Artes concerts, offering a wide diversity of programs that gave the orchestra and the director ample opportunity to show the progress they have made since their last visit to the metropolis.

The lists ranged from the Brahms Fourth (Limantour is the only Mexican who seemingly has the courage to play Brahms for audiences that have yet little comprehension of what it is all about), to the Copland Rodeo Dances; and from the Honegger Fourth to a popular Bizet Carmen suite. In all this the orchestral players distinguished themselves: the precision and unity of attack of the violins was excellent. And there were good solo instrumentalists—horns, flutes, oboes, clarinets, bassoons.

For a better understanding of the Honegger offering, Limantour explained briefly the structure of the movements; but even so, the orchestral exposition for the most part fell on deaf ears. This was unfortunate, for it is a magnificent score worked out with great skill and a profound musical comprehension; but it needs perhaps many expositions for complete appreciation here.

At the first of his two concerts the soloist was the young Veracruzan pianist, Alicia Urreta, who found in the Halffter Concert Overture a work of little musical merit but at least a vehicle for the display of her talents. And she received good orchestral support.

This could hardly be said of the accompaniment given the two visiting pianists, Claudio Arrau and Alexander Uninsky, who played with the so-called Orquesta Nacional. But fortunately these two artists played also solo recitals in which their art was revealed in all its brilliance.

Sibelius Declines Invitation To Write for Capital Sesqui

WASHINGTON.—The National Capital's 1950 Sesquicentennial apparently will be marked without any musical offering from Jean Sibelius. Playwright Paul Green, who started a minor furore with his request to the Finnish composer for an "overture," said the aging Sibelius has replied he is "interested but ill."

Green in January asked Sibelius for a four or five-minute prelude for the "symphonic drama" he is preparing for daily performance here, beginning about July 1. The move brought demands that an American composer be commissioned.

The Washington Music Teachers Association and several Congressmen were among critics of the Green proposal. Sesqui officials, after a month's delay, announced they were "no longer considering" any such thing, and Edward Boykin, now special events director, accused "people" of "making a mountain out of a molehill."

While the Sibelius matter was simmering, the Sesqui heads belatedly appointed a music director and, eight weeks later, a music advisory committee. The director, Emerson Meyers, Washington pianist, composer and teacher, announced plans for a chorus and several music festivals, and indicated that annual events such as the National Symphony's outdoor Watergate concerts might get Sesqui financial backing.

Committee members include Howard Hanson, director of the Eastman School; William Schuman, director of Juilliard; Dorothy Maynor; Howard Mitchell, conductor of the National Symphony; Dr. Harold Spivacke, chief of the Library of Congress music division; George R. Titus, cultural chairman of Washington's Board of Trade (a group that had been critical of Sesqui music policies); Milton W. King, treasurer of the National Symphony Orchestra Association, and Edward R. Finkenstaedt, and Mrs. Cornelius Vanderbilt Whitney, both symphony board members. Chairman of the groups is Frank R. Jelleff, Washington merchant, philanthropist and National Symphony vice president. J. G. D.

Nijinsky Dead in London

Vaslav Nijinsky, 66, one of the world's foremost dancers, former star of the Diaghileff Russian Ballet, who was pronounced insane in 1919 and lived in retirement thereafter, died in a London Hospital on April 7.

Edinburgh Festival Bill Extended

The Edinburgh Festival, to be held from Aug. 20 to Sept. 10, will include the original version of Strauss' Ariadne auf Naxos, given as an interlude in Moliere's Le Bourgeois Gentilhomme, with the music conducted by Sir Thomas Beecham. The other operatic production will be Mozart's Marriage of Figaro, and there will be ballet performances by troupes from the continent. Other conductors will include Victor de Sabata, six concerts with the orchestra of La Scala, Milan; Guido Cantelli; Fritz Busch and Sir John Barbirolli. The Orchestre National from Paris under Roger Désormière will give a series. Soloists in the various concerts include Robert Casadesus, Marguerite Long, Marcel Dupré, and Pierre Fournier, the last giving the European premiere of Virgil Thomson's Cello Concerto with the Royal Philharmonic under Beecham. The Statsradiofonien Orchestra of Copenhagen, under Busch, will have as soloists Kathleen Ferrier in the Brahms Alto Rhapsody, Nathan Milstein in the Tchaikovsky Violin Concerto. The Hallé Orchestra will be heard in concerts under Barbirolli, and the BBC Scottish Orchestra will also participate. Among the chamber groups appearing will be the Loewenguth, Budapest and Griller Quartets.

Mitropoulos for Vienna Fete

VIENNA.—Plans are now complete for the Vienna Bach Festival, from June 1 to 15. Five orchestral concerts will be given, conducted by Karajan, Scherchen, Mitropoulos and Hindemith; two solo concerts by Menuhin; four matinee programs by Enrico Mainardi, cellist, and Denis Mathews, pianist; two organ concerts by Marcel Dupré and Guenther Ramin; the St. John Passion by the St. Thomas Choir of Leipsic, under Ramin; the St. Matthew Passion, conducted by Karajan; the rare St. Luke Passion, led by Ferdinand Grossman; the B minor Mass under Karajan, who also will lead the Mozart Coronation Mass in St. Stephen's Cathedral.

Four excursions are planned during the festival—to the Monastery of Malk in Lower Austria; to Eisenstadt, where Joseph Haydn lived; to the Augustinian Monastery of St. Florian, where Bruckner worked for many years; and to Baden near Vienna, a spot associated with Beethoven. Musical events by leading artists will be given at these places.

DISCUSS CANADA'S MUSIC . . . At the Symposium of Canadian Contemporary Music, held last month in Vancouver at the instigation of Jacques Singer, conductor of the Vancouver Symphony, and with the sponsorship of the Vancouver Community Arts Council. L. to r., Dr. Eugene Lapierre, Paul de Marky, Dorothy Cadzow, Dr. Charles O'Neill, Zilba Georgieva, John Weinzweig, Mr. Singer, Barbara Pentland, and Leonard Basham. (Photo—Art Jones)

Music Symposium In Vancouver Thronged

VANCOUVER, B. C.—The first Symposium of Canadian Contemporary Music, held during four days in March, marked a forward step in the recognition of the composers of the Dominion .There were five sessions, and it is estimated these were attended by some 5,000.

The idea of the symposium was proposed by Jacques Singer, musical director of the Vancouver Symphony Orchestra, and it was taken up and sponsored by the directors of the orchestra and the Community Arts Council. Some 155 works were submitted by 135 composers, and of these 35 were brought to public hearing. There was a panel at which prominent musical authorities discussed ways to make the Canadian composer's work more representative and secure wider performance.

Among the outstanding works heard were those by John Weinzweig, Harry Somers, Clermont Pepin, Howard Cable, Healey Willan and Sir Ernest MacMillan. The first concert under Mr. Singer presented the Serenade for Clarinet and strings by Anda Twa, played by John Arnott; Zilba Georgieva, soprano, in four settings by Bernard Naylor of poems by W. H. Davies, and with oboist Rodney Garside in settings by Godfrey Ridout of T. S. Eliot poems; Violet Archer's Divertimento for oboe, clarinet and bassoon; Howard Cable's Newfoundland Sketches; Harry Somers' suite for strings, North Country; MacMillan's Six Bergerettes to poems by Marius Berbeau; and R. T. Bevan's Prelude from Three Contrasts. A chamber music program presented works by Jean Coulthard, Barbara Pentland, among others. A choral concert was the third offering.

The final "pops" program by the Vancouver Symphony presented works of ten composers. Paul de Marky was soloist in his colorful Piano Concerto. Guest leaders were Dr. Charles O'Neill in his Prelude and Fugue in G minor; John Weinzweig in his imaginative ballet music for Red Ear of Corn, and Leonard Basham in his Seaport Town Overture, which had an ovation. Other contrasted works heard were Clermont Pepin's Symphonic Variations; John Beckwith's light Music for Dancing; a movement from Harry Freedman's Suite for Orchestra; the Ontario and British Columbia sections from Alexander Brott's From Sea to Sea; a Fantasy on Canadian Folk Tunes by Walter Elger; and Cowtown from Dorothy Cadzow's Northwestern Sketches. All the pieces had a good reception.

The general impression was that the symposium had been very well worth while and should be an annual event.

Toronto Has Opera Festival By Royal Conservatory

TORONTO.—The Royal Conservatory of Music held an opera festival at the Royal Alexandra Theatre, presenting Don Giovanni, La Boheme and Rigoletto. This was a 100 per cent Canadian undertaking and met with much success. The Opera School of the Royal Conservatory has been in existence for three years, under the direction of Dr. Arnold Walter, and during that time has presented Bartered Bride, Orfeo, Nozze di Figaro, Gianni Schicchi in English, and La Boheme in Italian. The success of the Opera School's productions led to the formation of the CBC Opera Company, now in its second season, which broadcasts opera each Wednesday night over CBC and has produced works such as Peter Grimes, Fidelio, Carmen, Butterfly and other scores.

The present productions, presented from Feb. 3 to 11, were of high artistic order. Dr. Walter, Nicholas Goldschmidt, musical directors, and Herman Geiger-Torel, stage director, were responsible for successful realization of the project.

In Rigoletto, Gilles Lamontagne revealed a baritone of fine quality in the title role; June Kowalchuk was charming as Gilda, and Roger Doucet sang with purity of tone and excellent phrasing as the Duke. Others heard were Margaret Kerr as Maddalena, Jan Robes as a noble-voiced Sparafucile, William Blaine Williams as Monterone, Andrew MacMillan as Merullo, and Margaret Hitchcock as Giovanna. The ensemble work was excellent.

Don Giovanni was delightfully sung and acted, in the comic tradition. Louise Roy gave a beautiful performance as Donna Anna. Elizabeth Benson-Guy was perfectly typed as Elvira. Marguerite Gignac as Zerlina, Edmund Hockridge as Don Giovanni, and Andrew MacMillan as Leporello were outstanding in this production.

In La Boheme, Mary Morrison, Winnipeg, sang Mimi with wistful charm. James Shields portrayed the role of Rodolfo. Ernest Adams, Jan Rubes and Andrew MacMillan, respectively, sang Marcello, Colline, and Schaunard. Both Corrigan was an amusing Musetta, and sang excellently. Earl Dick was her elderly admirer. The chorus was especially attractive in this work.

The settings, designed by Lydia and George Englesmith, and the costumes by Stewart Bagnani, also merited praise.

Eleven performances were given to well-filled houses, before a total of 16,000 listeners. Prices ranged from one to three dollars. The sponsors felt well repaid for their three years' preparation that culminated in this series.—J. A. W.

Coast Guild Opera In Mozart's Seraglio

By C. Sharpless Hickman

LOS ANGELES.—Though not perhaps the wisest choice for a young organization because of its stylistic difficulties, the production of Mozart's Singspiel, The Abduction from the Seraglio, given in English by the Guild Opera Company, under Carl Ebert's stage direction and with Wolfgang Martin conducting, had encouraging aspects. The group is partially financed by a grant from the County Board of Supervisors, has many civic leaders on its reorganized board of directors, and gives performances in many communities of the County.

The orchestra, save in the opening Wilshire Ebell Theatre performance, played with assurance, fine tone and quality. As Constanza, Olive Mae Beach was not fully able to do justice to the role's cruel difficulties, though her ability to sing five performances within a week is a tribute to her skill, vocal soundness and determination. Gene Curtsinger as Belmonte, though stiff in voice and action, deserved commendation for certain of his less white tones and fine breath control. Marni Nixon and Bonnie Murray alternated as Blonda—the former singing her second act aria with the greater agility, though both were incisive in the comic aspects of their part. Like Henry Timmerman as Pedrillo (who has an exceptional buffo tenor voice) they sang distinctly. When they and Kalem Kermoyan, the Osmin, with a vast bass voice and comic talents, were on stage, the work really came to life.

The approach of both Ebert and Martin was overly sacrosanct in tradition, and much material usually deleted was included, slowing up the action, as did the repetitions of the arias at undue length. An awkward pause at the opening of Act II as Constanza stood silent before the Pasha during the long orchestral introduction to her aria was not aided by the fact that the latter speaking part, as enacted by Lynden Crew, was dramatically unconvincing. The wait might have been avoided by playing the instrumental prelude before the curtain rose.

Among soloists appearing recently with the Los Angeles Philharmonic, under Alfred Wallenstein's direction, all winning strong audience approval, were Clifford Curzon, whose playing of the Beethoven "Emperor" Concerto was direct and clean in tone; Andres Segovia, who introduced here Castelnuovo-Tedesco's charming D major Concerto for guitar and orchestra, performed superbly (it was announced that he would be soloist next year in the same composer's Quintet for Guitar and Strings in the local Music Guild Series); and Leonard Pennario, who gave a glittering technical performance of Prokofieff's Third Piano Concerto.

Milwaukee Plans Summer Concerts, Opera Group

MILWAUKEE, WIS.—Jerzy Bojanowski, director of the Washington Park Summer Symphony Orchestra, and John Anello, president of the National Association for Opera and director of the Florentine Opera Chorus, are to be in charge of the outdoor music program here.

Mr. Bojanowski has again been chosen to direct the summer concert series; Mr. Anello has been elected program director. The latter post was created as one important item in the reorganization which followed the decline in the size of audiences from 25,000 to 4,000, and the loss of $26,000 last summer. Mr. Anello, in addition to planning the programs, will handle publicity in connection with music activities sponsored by the Park Commission.

The orchestra personnel will be reduced from 65 to 40, the concerts from eight to six, with soloists for six programs. The commission also approved the offer of Allis-Chalmers Co. to have its Band give a concert at Humboldt Park, and that of two concerts by the Miller Brewing Company Band.

The Music Under the Stars Orchestra also will give two pre-season programs directed by Mr. Bojanowski, one at Shorewood, the other at Cudahy, populous Milwaukee suburbs.

New Opera Workshop

As a result of a successful program of acts from four operas conducted by Mr. Anello and staged at Lincoln High School by John Wolmut, a new Opera Werkshop has been established here by the latter director, who has resigned his post at the Curtis Institute in Philadelphia.

The bill heard recently included Menotti's one-act work, The Telephone, in its local premiere; and acts from Aida, Rigoletto and Tales of Hoffmann. The Menotti opera was sung by Margaret Hulburt, Joyce Sherman and Laurence Bogue. Local music circles were impressed by the beauty and authenticity of the productions, which used simple means and few materials to achieve their effects. Anticipation has been aroused for future offerings under the same auspices. JUSTIN MCCARTHY.

Cincinnati Festival to Offer Britten Work

CINCINNATI.—Plans for the 30th Cincinnati May Festival, to be held May 2 to 6, have been completed. Dr. Fritz Busch, musical director, returns on April 10 from guest conducting engagements in Havana to assume direction of the final rehearsals. The traditional auction sale for seats will be held on April 11.

The opening concert, Tuesday evening, May 2, will present the Verdi Requiem, with a solo quartet composed of Stella Roman, Margaret Harshaw, Brian Sullivan and Nicola Moscona, all of the Metropolitan Opera. The second half includes Prokofieff's Alexander Nevsky music, with Miss Harshaw as soloist.

On the evening of May 3, Bach's cantatas Sleepers, Wake, and Nun ist das Heil will be sung by the chorus. Elena Nikolaidi will be heard in a Bach solo cantata. Other soloists are Agatha Lewis, William Hain and John Macdonald. Mendelssohn's cantata, The First Walpurgis Night, not heard here since the first festival in 1873, will make up the second half.

The Thursday matinee concert will include Bruckner's Seventh Symphony and Wagner excerpts, with Eileen Farrell and Jerome Hines as soloists. Friday night will be devoted to Pierné's The Children's Crusade, with adult and children's choruses and Ann Ayars, Agatha Lewis, William Hain and John Macdonald as soloists.

The first local hearing of Benjamin Britten's A Spring Symphony, for soloists, chorus and orchestra will be given on Saturday night. In the second half excerpts from Strauss' opera Salome will be heard, with Ljuba Welitch. Soloists in the Britten work will be Misses Ayars and Harshaw and Mr. Sullivan.

IN RARE BEETHOVEN WORK . . . Everett Fritzberg at the keyboard in the composer's Choral Fantasy for Piano, Orchestra and Chorus, op. 80, with the College Orchestra and Choir of the State College of Washington. Alfred Boyington was the conductor. (W.S.C. Photo Service)

Bach Series for Tanglewood

In addition to orchestra programs previously announced, there will be a special series of Bach bicentenary events outside the festival series at Tanglewood, Mass., this summer. Serge Koussevitzky will conduct the B minor Mass on Aug. 10 and will lead members of the Boston Symphony in all the Brandenburg Concertos and the Orchestral Suites, Cantatas Nos. 53, 161, 80 and 50 (with the aid of vocalists), and other concertos on July 8-9 and 15-16. The Festival Chorus will be prepared by Hugh Ross.

The Friends of the Berkshire Music Center will also be privileged to attend five evening concerts, presented by the Elizabeth Sprague Coolidge Foundation and Mrs. Coolidge personally. James Friskin will give a Bach piano program, July 19, including excerpts from the Well-tempered Clavier and Goldberg Variations. The Roth String Quartet will perform The Art of Fugue, arranged by Roy Harris, on July 26. Alexander Schneider will perform the six Suites for unaccompanied violin on Aug. 1 and 2, and with an instrumental group he will give the Musical Offering on Aug. 9.

The baroque organ in the Shed will be used for Bach recitals by E. Power Biggs on Saturday afternoons, Aug. 8, 15 and 22, the first program based on that played by Mendelssohn in 1840 at Leipzig.

London Hears English Duo

The English Duo (Viola Morris, soprano, and Victoria Anderson, contralto), gave a program of sixteenth and seventeenth century music in Wigmore Hall, London. They were assisted by John Francis and Albert Waggett, flutes; Hans Geiger and Aidan Woodcock, violins; and John Wills, piano. Miss Morris and Miss Anderson will return to the United States in October.

Stadium Conductors Announced

Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts, announces that the 1950 season at the Lewisohn Stadium, the 33rd, will open Monday, June 19, and extend over eight weeks. The closing date is Saturday, Aug. 12. Five concerts will be given weekly, on Monday, Tuesday, Wednesday, Thursday and Saturday evenings, important soloists appearing on Mondays and Thursdays, and lighter programs being given Saturdays. The New York Philharmonic-Symphony Orchestras has again been engaged for the series.

Efrem Kurtz will conduct the opening four concerts. Eleazar De Carvalho will lead the second week, in his first Stadium appearance. Pierre Monteux will direct two weeks during July; Vladimir Golschmann during the first week of August; Dimitri Mitropoulos will return from Europe to conduct the final week. Mrs. Guggenheimer also announces the return of Alexander Smallens, and the engagement of Howard Barlow to conduct a pair of concerts. As in previous years, there will be an Italian Night under Alfredo Antonini; a Sigmund Romberg Night; a French Night; a Viennese Night under Robert Stolz; a Gershwin concert, and another of Rodgers and Hammerstein music closing the series.

Albert Spalding will be the opening night soloist, this appearance marking his gala farewell to the concert platform. Other leading soloists already engaged include (in the order of appearance), William Kapell, Mischa Elman, Nathan Milstein, Simon Barere, Oscar Levant, Elena Nikolaidi, Todd Duncan, Claudio Arrau, Zino Francescatti, Carroll Glenn and Eugene List (the latter two on one program), and Isaac Stern.

A number of other soloists will appear, including young, gifted newcomers.

Admission prices will be lowered to $1.20 for the entire unreserved field.

Lindsborg Has 69th Festival

LINDSBORG, KAN.—The 69th annual Messiah Festival was given here beginning Palm Sunday, April 2, and culminating on April 9, Easter Sunday. The week's schedule opened and closed with performances of The Messiah by the Bethany Oratorio Society. Bach's St. Matthew Passion was presented on the evening of Good Friday. Besides programs by local organizations, the Trapp Family Singers were heard in a concert and Astrid Varnay gave a recital.

NEW YORK CONCERTS

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Victor de Sabata conducting, March 23, E.—De Sabata closed his guest performances with another program of conservative bearing. It began with Verdi's Overture to The Sicilian Vespers, played with strong dramatic accents. In Dvorak's Symphony, No. 5 ("New World"), he elicited rich sonorities from the orchestra, though his choice of tempi and dynamics were highly personal. The interpretation was nevertheless effective and very cordially received.

The distinguished soloist was Artur Rubinstein, playing Mozart's Piano Concerto A major (K. 488) with finesse, if not too colorfully. Rachmaninoff's Rhapsody on a Theme of Paganini, in Mr. Rubinstein's superb recreation, was the culmination of the program, followed by stormy applause. H. W. L.

N. Y. Philharmonic-Symphony, Leopold Stokowski conducting, March 30, E.—Virgil Thomson's suite, The Mother of Us All, had its New York premiere as a concert composition. The first three movements, Prelude, A Political Wedding and Cold Weather, are new pieces based entirely on thematic material from the opera; the last, Wedding Hymn and Finale, is an orchestral transcription of the wedding hymn in Scene 5, followed by a transcription of the final aria of the opera sung by the heroine. The music, even without the stage action, has a certain effectiveness because of its simplicity and tasteful scoring.

The first half of the evening, in token of the 200th anniversary of Bach's death, was devoted to his works. The Sinfonia from the Cantata No. 174 was followed by Stokowski's transcriptions of Es ist vollbracht, from the St. John Passion and the Chaconne for solo violin. Especially the latter adaptation seemed a disservice to the master, its luscious orchestral sounds obscuring the real musical meaning of one of Bach's greatest pieces. Brahms' Symphony No. 2 closed the program in a lyric vein, with Mr. Stokowski stressing the work's romantic impact more than its dramatic connotations. H. W. L.

Philadelphia Orchestra, Eugene Ormandy conducting, March 28, E.—The last concert of the Philadelphians for the season here offered the first New York performance of Virgil Thomson's Concerto for Violoncello and Orchestra, superbly played by Paul Olefsky, the orchestra's youthful solo cellist. The work is light in texture though complicated in design. It employs American folk material in its tuneful content and shows a happy wedding with other stylistic trends; gives the soloist ample opportunity to show his technical prowess, especially in cadenzas spiked with difficulties, and in its lyric portion sings its tunes in warm and unpretentious lines. The composition was cordially received. Mr. Thomson took bows from a box, with Mr. Olefsky and Mr. Ormandy acknowledging applause from the stage.

A stirring reading of Sibelius' Symphony No. 7 began the concert. After Brahms' Symphony No. 1 an ovation was given to orchestra and conductor in acknowledgment of this rousing finale to their successful season. H. W. L.

Vladimir Horowitz, March 20, E.—The overflow audience found the pianist in his usual flashing form in the next-to-last of his New York recitals in 1949-50. He played Clementi's Sonata in B flat, op. 47, No. 3, the Mendelssohn Variations Sérieuses; repeated the Samuel Barber Sonata in E flat minor, op. 20, which he had given its local premiere in January; and rounded out his list with numbers of Schumann, Chopin and Prokofieff. Applause was frenetic. D. T.

Jacques Bronstein, March 22, E.—Outstanding in this all-Bach program were the lively performance by the pianist and the splendid accompaniment by the string orchestra led by Raphael Bronstein in the D minor Concerto (Busoni edition). The strings, always vital, had balance, depth, subtlety and intensity. The soloist, not always poetic in the slow movement, skillfully negotiated different bowings and seldom obscured musical lines by thinness or fleetness. On his own he was less impressive. In the E minor Partita, he conveyed little of the delicacy, finesse and sparkle of a fine harpsichord rendition. Despite many moments of mellowness and clarity, he scarcely suggested the meditativeness and power of the indestructible Chaconne (Busoni version), the A minor Organ Prelude and Fugue (Liszt transcription), or the E flat minor Prelude (Well-Tempered Clavier, Vol. I). There was steadiness in the prelude and the C minor Fantasy; vividness, mainly in the accompanied work, in the D minor Concerto. E. B.

Oratorio Society of N. Y., March 24, E.—With Alfred Greenfield conducting, the 24th complete performance of the Bach B minor Mass was given before the usual throng. Taken as a whole, it proved an effective and a fervent presentation by a well prepared chorus, augmented in this case by the New York University Chapel Choir and an adequate quartet of vocal soloists—Susanne Frell, soprano; Lydia Summers, contralto; Brent Williams, tenor, and Floyd Worthington, baritone. Of the vocalists, Miss Summers' work was outstanding.

The same general tradition of interpretation as in previous years was again revealed. The tempi, rhythms, attacks and releases were handled in decisive style, and wherever possible for so large a body of singers and with so ponderous a score, many instances of fine shading and climactic highlights were in evidence. The final phrases of the Crucifixus were marked by beautifully sung choral pianissimos. The Quoniam, given this year by a male chorus, on the other

(Continued on page 20)

EASTMAN SCHOOL *of* MUSIC

of THE UNIVERSITY OF ROCHESTER

Howard Hanson, *Director* **Raymond Wilson, *Assistant Director***

Undergraduate and Graduate Departments

SUMMER SESSION, June 26—August 4, 1950

FALL SESSION, September 25, 1950—June 2, 1951

For further information address:

Arthur H. Larson, Secretary-Registrar

Eastman School of Music, Rochester, New York

THE DANCE: By ROSALYN KROKOVER

There will be four premieres given by the Ballet Theater during its tenth anniversary season at the Center Theater from April 23 to May 14. The first, which will be presented on opening night, is a contemporary version of Debussy's Jeux, a work first given in 1914 by the Diaghileff ballet, with choreography by Nijinsky. The current production is under the direction of William Dollar. Igor Youskevitch is dancing the featured role and Nana Gollner is one of the tennis players.

Designs With Strings, a new ballet by John Taras, will have its premiere on April 25. This ballet will serve to introduce to New York audiences Erik Bruhn, of the Royal Danish Ballet in Copenhagen, who will have an important part in the piece. Diana Adams has been assigned to the leading female role. The decor is by Pierre Balmain.

One of the most ingenious works that has been offered by the Choreographer's Workshop during its several seasons of operation is now being mounted for Ballet Theater and will have its premiere by that company on April 26. It is 24-year-old Herbert Ross' Caprichos, a work in four episodes inspired by Goya etchings and set to music by Bartok. The decor is by John Ward. Hugh Laing and John Kriza, Nora Kaye and Nana Gollner will alternate leads.

New Work by Tudor

Antony Tudor's first new work since Shadow of the Wind is to be shown on May 3. Titled Nimbus, it is being set to a musical score by Louis Gruenberg and the decor is by the company's co-director, Oliver Smith. Nora Kaye, Hugh Laing and Diana Adams are to be featured in the work.

In addition to the new ballets mentioned above, the repertoire to be presented includes Les Sylphides, Swan Lake, Fall River Legend, Gala Performance, Fancy Free, Jardin aux Lilas, Helen of Troy, Pillar of Fire, Billy the Kid, La Fille Mal Gardée, Romeo and Juliet, Theme and Variations, Interplay, Undertow, Giselle, and a revival of Judgment of Paris. The latter has not been given since 1946 and is set to music by the late Kurt Weill.

Graham to Tour Europe

Martha Graham will make her first European tour this summer. Travelling with a group of twenty, she is scheduled to open in Paris during the first part of June. This engagement will be followed by appearances in London, the Scandinavian and Mediterranean countries. All of the major works in the repertoire, including Every Soul Is a Circus, Letter to the World and Cave of the Heart, will be given. Irwin Hoffman will be the musical director.

Craig Barton, program producer for the Dallas radio station WFAA, has been granted a leave of absence from the station in order to act as personal representative for the Graham tour, which will probably extend through September.

Other American companies to invade Europe this summer are the Ruth Page and Jose Limon companies. These two, so far, are planning to concentrate their efforts in Paris. Pauline Koner will accompany the Limon group in the capacity of guest artist. Among the works she will dance are La Malinche and Story of Mankind.

Torres at Carnegie

Jose Torres, the Spanish dancer of Parisian fame, gave his first Carnegie Hall concert on March 25. Although this time he was assisted by two dancers—Alma de los Reyes and Marcial—as well as his pianist-composer-guitarist, Ramon Tragan, the original impression made at his New York debut last season was not changed. His dancing, though technically secure, lacks the subtlety and finesse that are so inherent in the Spanish dance. There is too much abandon and personal exhibitionism in his approach for our taste. The proceeds were for the benefit of displaced persons of Russian origin.

Choreographer's Workshop at "Y"

The Choreographer's Workshop program presented at the YM & YWHA Dance Center on March 26 could boast only one work of professional caliber. That was Pauline Koner's The Visit. It was based on lines by Winthrop Palmer. According to a program note the general line of action was: "fearing the violence of her emotions, a woman broke with her lover. He married her younger sister. A year has passed and the couple arrive for their first visit." Pauline Koner was The Woman; Ruth Currier, Her Inner Self; Betty Jones, Her Younger Sister; and Lucas Hoving, the Sister's Husband. The functional set was by William Cecil, the effective costuming by Christine Engler, and Doris Humphrey was the artistic advisor. The music, well-played by Sarah Marks, was a sonata by Ernest Bloch.

The choreography and dance patterns were skilfully planned and beautifully danced. However, it is almost impossible to sustain a dramatic line when using absolute music, especially in an extended sonata form. One felt that the uncompromising strength of the Bloch music curbed the natural dramatic flow and gave the piece a contrived quality which otherwise could have been avoided. When one is concerned with dramatic content it is always dangerous to use absolute music.

Other works on the program were Troilus and Cressida, by Emy St. Just; Opus I, by Efrem Weitzman; Birds, by Judith Martin; The Three Pigs, by Patricia Newman; and Vieux Carré, by Talley Beatty.

DURGA, GODDESS OF BATTLE . . . A Hindu Temple Dance as performed by Karla. The dancer presented a far eastern dancelogue, Occidentally Oriental, on April 12 at the Carnegie Recital Hall.

Dance News

Katherine Dunham returns to Broadway on April 19 for a limited engagement of two and a half weeks at the Broadway Theater. Her latest dance creation to be presented on the programs is titled Rapsodie Caribe. The dancer will make a South African tour during the early spring of 1951. . . . Federico Rey and Pilar Gomez are booked solidly in Europe through August; most of their engagements are in France and Italy. . . . The Sadler's Wells Ballet has added Balanchine's Ballet Imperial to its repertoire and the opening performance, on April 5, was danced by Margot Fonteyn, Beryl Grey and Michel Somes in the leading parts.

The programs for the Sadler's Wells New York season in September have already been announced and are as follows: Swan Lake—Sept. 10, 12, 13; The Sleeping Beauty—14, 15, 16 (mat. and eve.), 17 (mat. and eve.); Giselle (premiere), Les Patineurs—19; Les Patineurs, Checkmate, Facade—20; Les Patineurs, Checkmate, A Wedding Bouquet—21; Swan Lake—22 and 23 (mat.); Checkmate, Scenes de Ballet (premiere), Wedding Bouquet—23 (eve.); Giselle, Facade—24 (mat.); Giselle, Scenes de Ballet—24 (eve.); Swan Lake—26 and 27; Giselle, Facade—28; Scenes de Ballet, Don Quixote (premiere), Facade—29; Les Patineurs, Don Quixote, Facade—30 (mat.); Checkmate, A Wedding Bouquet, Don Quixote—30 (eve.); The Sleeping Beauty—Oct. 1 (mat. and eve.).

La Meri — Dances of India - Spain The Orient Latin America — 110 E. 59 St., N. Y. 22

IVA KITCHELL — DANCE SATIRIST — Mgt.: NCAC, 711 Fifth Ave., N. Y. C. 22

JUANA — Dances of Orient and Spain Concerts and Illustrated Lectures — 134 W. 58 St., N. Y. 19, N. Y.

KARLA — Unique Far Eastern Dancelogues — Ethel Pries, 44 W. 57th St., N.Y.C. CI. 7-3252

IRENE HAWTHORNE — Prima Ballerina with Four Assisting Artists — Available for Concerts and Special Symphonic Programs for Children — NCAC Special Attractions 711 5th Ave., N. Y. 22, N. Y.

ELENA IMAZ — INTERNATIONAL DANCE TRIO — Exclusive Management: W. Colston Leigh, 521 Fifth Avenue, New York City 17, N. Y.

Parsifal Returns to Metropolitan Opera

The season's first Parsifal, conducted by Fritz Stiedry at the Metropolitan on March 21, was a slow-paced performance draining the score to the last essence of its grand but repetitive music. Heading the cast were Helen Traubel, singing her first Kundry; Jerome Hines, in his initial Gurnemanz, and Max Lorenz, offering his first Parsifal here.

The newcomers added a certain interest to the stately work, which is something of an endurance test even for its worshippers.

Miss Traubel was in excellent voice and much of her singing was voluminous and rich in quality. She essayed no particular dramatic innovations, but on the whole conveyed the meaning of the role adequately, with economy of motion and gesture.

Hines gave an amazingly good portrayal of the aged Gurnemanz, considering his youth and lack of experience in a part that has usually been assigned to the most expert of the opera's bassos. His voice rang out clearly, with a warm, sonorous tone, and his phrasing was at all times admirable. His movements were frequently a little hurried, but greater smoothness will doubtless come with future performances.

Lorenz seemed to embody the correct but rather stilted Bayreuth tradition in his action. His voice for the most part sounded well, and was more fluent than in other hearings.

Herbert Janssen made a sympathetic figure of Amfortas, and in his sustained singing his beautiful legato line was outstanding for clarity and timbre. Nicola Moscona sang Titurel; Gerhard Pechner was the virulent Klingsor; Jean Madeira, the Voice; Knights of the Grail were Emery Darcy (whose Parsifal is still a vivid memory) and Osie Hawkins. The Esquires were Inge Manski, Lucielle Browning, Paul Franke and Leslie Chabay. The Flower Maidens were impersonated by Anne Bollinger, Inge Manski, Herta Glaz, Lois Hunt, Paula Lenchner and Miss Madeira. The stage direction was by Herbert Graf.

M. C.

Two additional performances of the work were scheduled for Holy Week—with Rose Bampton returning as Kundry and Charles Kullman singing the title role on the evening of April 5; and at the traditional Good Friday matinee with Miss Traubel again as Kundry, Set Svanholm as the Guileless Fool, and Paul Schoeffler, for the first time in this country, singing Amfortas.

HERBERT JANSSEN, baritone of the Metropolitan Opera, and Mrs. Janssen will leave towards the end of this May for the singer's first European tour in approximately eleven years. Mr. Janssen is scheduled to go directly to Paris and will fulfill engagements in concert and opera on the Continent until his return in late December to America, when he will resume his activities at the Metropolitan. (Photo—O. E. Nelson)

Other Performances

The Metropolitan's final week (except for the pre-Easter performances) began with Don Giovanni on Monday evening, March 20, and, including Tuesday's Parsifal, held Madama Butterfly, Wednesday; Faust, Thursday; a student matinee of Carmen, Friday afternoon and the final Khovanchina, Friday evening; Boheme for the Saturday matinee, and Aida as the finale.

Appearing for the first time on this stage in their roles were a large section of the Khovanchina cast—Irra Petina as a vivid Marfa; Thomas Hayward, Andrei Khovansky; Frank Guarrera, Shaklovity; George Cehanovsky, Kuska. Regina Resnik had been scheduled for Susanna, but was replaced by Polyna Stoska. Jean Browning Madeira's first local Carmen marked the Friday matinee, and Giuseppe Valdengo's initial Escamillo.

A farewell address by Edward Johnson, and a reply by Rudolf Bing, the Metropolitan's new manager for next season, were intermission features of the Saturday matinee of La Boheme on March 25, the cast of which was headed by Licia Albanese, Richard Tucker, John Brownlee and Lois Hunt, and conducted by Antonicelli.

Love for Three Oranges Opens N. Y. City Opera Series

The Spring season of the New York City Opera Company opened on March 24 with Prokofieff's The Love for Three Oranges, in the English version by Victor Seroff, which made such a striking hit in the previous fall series. The production by Vladimir Rosing, and the music direction of Laszlo Halasz were again sparkling and the brilliant scenery, costumes and masks by Matislav Dobujinsky again played an important share in the vivid production, as did the choreography by Charles Weidman.

Leading roles were sung and acted, in the main with decided effectiveness, by the following cast: The King, Gean Greenwell; the Prince, Robert Rounseville; the Princess, Margery Mayer; Leandro, Prime Minister, by Carlton Gauld; Pantalone, John Tyers; Truffaldino, Luigi Vellucci; Celio, Lawrence Winters; Fata Morgana, Leona Scheunemann; Princess Ninetta, Virginia Haskins; Princess Linetta, Frances Lager; Princess Nicoletta, Dorothy Shawn; The Cook, Richard Wentworth; Farferello, Nicholas Vanoff; Smeraldina, Rosalind Nadell; and A Prologue, John Primm. The capacity audience gave delighted applause to a performance that moved in animated tempo and had no dull moments.

R. M. K.

MUSIC WORKSHOP

Leon Barzin, *Director*

Center of Creative Arts—Adelphi College

July 15 to August 15

Individual instruction on all instruments

Performance under Professional guidance

Participation concerts under Leon Barzin's direction

Study and Discussion of Great Music

FOR INFORMATION:

Apply to Department of Music — ADELPHI COLLEGE, Garden City, L. I.

THE CHOIR CORNER:

Paulist Choristers Find Musical Diligence Pays

One of the renowned choirs of Chicago is the Paulist Choir of St. Mary's Church, conducted by Father O'Malley. A boy member of the Paulist Choristers himself, and, since 1928, its conductor, this leader has made the choir not only an integral part of the service at St. Mary's but of the world of music.

In his quiet and devoted way, Father O'Malley has had to fight to achieve the kind of church music he wants. When he first used the works of Palestrina, for instance, there were letters from the congregation filled with protest; now the letterwriters are interested and pleased.

When one asks him what ages his singers are, he smilingly replies, "From nine to fifty-five.

"Some are non-Catholic," he added. "I hear about 300 boys a year who aspire to be members. They come from Riverside, Winnetka, Lake Forest, East Chicago, Indiana and other places. The member of the choir who lives closest to St. Mary's comes from five miles away—and we rehearse four times a week."

The Soprano Problem

There are a hundred in the choir, but when they give out-of-town performances there are about sixty-five. But no sopranos are left behind because, says Father O'Malley, "A good choir must have so many pounds of sopranos."

According to this director, there is, in a well-trained choir boy's voice, no break at the time of adolescence. The pure, flute-like soprano may flower into a *basso profundo* with no apparent awkward phases if voice placement has been correct and thorough.

His boys never yell or shout, whether in the choir loft or the swimming pool, because of the effect it might have on their voices. He has taught them to express their excitement by shrill whistles and with hands and feet—even in a ball game.

One of the fine things planned for the choir is the summer school, providing the boys, and also any of the men singers who wish to be there, with two months of life in the north woods. Father O'Malley has found a spot in Wisconsin where the boys can live an outdoor life, with choir rehearsal once a day.

Choir School Planned

His great aim for the future is the establishment of a choir school. Such a school would provide him with a constant supply of boys skilled in choral singing, sight reading, and repertoire, enabling him to start each season with experienced personnel instead of with many who are beginners. By the time the new boys are familiar with their work, many choir members are lost in the annual turnover.

He tells of witnessing an amazing feat in England, illustrative of the value of choir school training. The conductor of the Westminster Cathedral Choir of London stripped the wrappings from a stack of sheet music for a polyphonal motet, handed the copies out to his choir, and, with no more preparation than a word of caution about a tricky measure on page nine, led them in a flawless performance at sight.

Father O'Malley, philosophical about his difficulties, points out that when a thing is too easy, diligence slacks off. And there is no lack of diligence in the Paulist Choristers. The esteemed director would not allow it. J. De L.

"Bach's music turns every room in which it is performed into a Church."
—Robert Schumann

SOLOISTS WITH PAULIST CHOIR . . . L. to r., John Maher, Robert Prince and John McDermott. (Photo—Fernand de Gueldre)

New Organ at Boston University

The first public recital on Boston University's new Casavant organ in Marsh Chapel was given on March 30 by Dr. Francis W. Snow, faculty member and organist at Trinity Church. The new $30,000 organ was given to the University by Guy W. Cox, chairman of the board of trustees, and dedicated on March 13. It was manufactured by Casavant Brothers, Ltd., of St. Hyacinthe, Quebec, Canada, according to specifications developed under the supervision of Dr. Snow and Prof. Kenneth G. Kelley, director of graduate studies of the University's College of Music.

The guiding principle in the design was a good balance between foundation stops and upper work, with substantial organ tone and an adequate variety of stops of various tone colors. This is a three manual instrument having ten stops on the great organ, twelve on the swell organ, and eight on the choir organ. The pedal organ controls ten stops. There are 2,452 pipes and it is so arranged that the 86 carillonic bells installed in Marsh Chapel may be played from the console of the organ, or from separate smaller consoles installed in other rooms.

At the opening day ceremonies, Dr. Alexander McCurdy, of Philadelphia, gave a recital on the new instrument.

Bethlehem Plans Symposium

BETHLEHEM, PA.—A Festival and Seminar on Early American Moravian Music will be held here from June 26 through July 2 under the direction of Thor Johnson, conductor of the Cincinnati Symphony Orchestra. Classes and lectures are scheduled, and concerts will include three of instrumental and vocal music composed for the greater part before 1815; and a massed choir concert. Facilities of the Moravian College for Women and the Moravian Archives Building on the campus of Moravian College and Theological Seminary will be used for classes. Public programs will be given in Central Moravian Church.

Choir Notes

Dubois' The Seven Last Words of Christ was presented on Palm Sunday (April 2) at Park Avenue Christian Church by the combined choirs of that church and the East 89th Street Reformed Church. Solon Alberti directed, with Ralph Douglass at the organ.

Bach's St. Matthew Passion was sung at St. George's Church on March 26 by the St. George's Choral Society, Choir and Junior Choir, under the musical direction of George Kemmer, organist and choirmaster, who played the accompaniment. Visiting soloists were Joseph Laderoute, tenor, Chester Watson, bass, and Manfred Hecht, baritone; members of the Junior Choir heard in solos were Delores Rizzo and Edna Stetz, sopranos, Ann Elsie Schneider and Sirkka Holland, altos. Mary K. Wagner was assistant organist.

MUSIC FOR THE CHOIR LOFT

Choral Music

satb

O SAVING VICTIM, by Claude L. Fichthorn. Oliver Ditson Co. (Theodore Presser Co.) 16c.

Anthem for 4-part mixed chorus, a cappella; text by St. Thomas Aquinas. Rehearsal accomp. Short soprano solo; easy voice tessitura. 6 pages.

REJOICE, YE CHRISTIANS, by Crueger-Bach (arr. G. W. Henninger). Oliver Ditson Co. (Theodore Presser Co.) 18c.

An inspiring, well arranged chorale for 4-part mixed voices; sop. solo; organ; organ accomp.; text by G. W. H. Vocal tessitura normal. Suitable for general or festival services. 9 pages.

ALL THINGS ARE THINE, by Leo Sowerby. The H. W. Gray Co., Inc., New York. (Agents for Novello & Co., London). 20c.

A broadly expansive and dignified anthem for 4-part mixed chorus, with tenor soli. The text is by Whittier, and there is an impressive organ accompaniment. Vocal tessitura is normal. Suitable for general or festival services. 10 pages.

TE DEUM, by Clair Leonard. The Composers Press, Inc., New York. 20c.

A rather lengthy and well constructed Te Deum for 4-part mixed voices; organ accomp. Finely contrasting moods. Incidental alto and tenor soli. Good singing tessitura. 16 pages. (Winner 1947 Composers Press contest).

I LOVE THY KINGDOM, LORD, by Garth Edmundson. The H. W. Gray Co., Inc., New York. (Agents for Novello & Co., London). 15c.

A short, simple but dignified introit chorale for 4-part mixed voices; text by Timothy Dwight. Organ accomp. Easy vocal tessitura. 4 pages.

For Solo Voice

THE CARNAL AND THE CRANE, arr. by Ernest Lubin. G. Schirmer, Inc., N. Y. 50c.

A most interesting arrangement of this delightful medieval carol with quaint text. Suitable for use by medium voice. Piano accomp. 4 pages.

Responses

FOUR RESPONSES, by Henry Overley. C. C. Birchard & Co., Boston. 20c.

Four short, well harmonized responses for 4-part mixed voices; piano or organ accomp. Easy voice tessitura; texts from the Scriptures. (1) Now unto the King, (2) Behold, bless ye, (3) Let the words of my mouth, (4) Draw nigh. 9 pages of music.

THOMAS JOHNSON
— TENOR —
ORATORIO — CONCERT — RADIO
182 Claremont Ave., N. Y. C. SU. 7-1880, MO. 2-2846

FATHER FLANAGAN'S
BOYS TOWN CHOIR
BOYS TOWN, NEBRASKA

INGA LAURE
DRAMATIC SOPRANO
OPERA — CONCERT — RADIO
Suite 701 119 W. 57 St., New York 19, N. Y.

RADIO, TELEVISION: By WILLIAM A. TAYLOR

Toscanini and NBC Symphony Open Transcontinental Tour

ARTISTS IN FALSTAFF . . . Verdi's opera was broadcast in concert form, with Arturo Toscanini conducting the NBC Symphony Orchestra, in two performances, April 1 and 8. Left to right, Giuseppe Valdengo, Falstaff; Teresa Stitch-Randall, Nanetta; Cloe Elmo, Dame Quickly; Nan Merriman, Mistress Page; Norman Scott, Pistol; Herva Nelli, Mistress Ford; Gabor Corelli, Dr. Caius; Frank Guarrera, Ford; and Antonio Madasi, Fenton. This was the final presentation of Toscanini's 13th season with the orchestra. Critics hailed the performance as masterful and a unique musical experience. (NBC Photo)

Climaxing his musical achievements in America during the past 42 years, Arturo Toscanini and the NBC Symphony Orchestra launched their transcontinental tour with a concert at Carnegie Hall, April 14. They then entrained on April 17 for a six weeks' schedule that will average three concerts a week and will take in 20 cities, from New York to San Francisco. Incidentally, the concerts will not be broadcast.

The itinerary was arranged in one of the shortest periods which ever sufficed to book a major concert attraction. Before receiving word that Toscanini had consented to make the tour, Marks Levine, president of the National Concert and Artists Corporation, who is personally directing its coordination, sent "blind" telegrams to concert managers in 20 cities, asking if they could reserve dates for "the biggest possible concert attraction before the public today." Many local managers at once suspected it was Toscanini and telephoned immediately for further details. Mr. Levine was able to book the tour solidly within 36 hours. Indicative of the great public interest has been the demand for tickets, even before they were printed, which followed the news announcements in many of the tour cities.

The maestro, who was 83 years old this March, made a personal appearance tour in the spring of 1940, when he and the NBC Symphony gave a series of sixteen concerts throughout South America. The present coast-to-coast tour is his first in the United States, although he has conducted both the NBC Symphony and other major orchestras in the principal cities of the East and mid-West.

Voyage of the Columbus

The NBC Symphony hegira is being made in a special train of twelve cars, a veritable "hotel-on-wheels" with accommodations for 125 persons. A private Pullman has been allotted to Toscanini, including not only a bedroom, bath and lounging facilities, but also a complete kitchen and an observation platform. An added luxury is a television set installed for him by RCA engineers, so that he will not have to miss any of his favorite sporting events. Every effort has been made to give him complete comfort on the 8,593 mile trip.

Very aptly, Toscanini's car is the Columbus, well named as the tour will be largely a voyage of discovery for the veteran maestro. He will visit many parts of the United States which he has never seen before.

Exercises—Non-musical

Effort also has been exerted in making the quarters of the 106 musicians and the score of additional personnel comfortable with the best of sleeping accommodations, lounging and dining cars will be added to the 12-car train along the route of the trip. As a change from the almost daily travel, special arrangements have been made for the players and others at local athletic clubs, where they will be able to relax and exercise.

Four railroads have cooperated in working this special train into their own schedule, to avoid any slip-up in the three-concert-a-week appearances.

Radio Music Forum for Biennial of NYFMC

One of the features of the 1950 Biennial Convention of the New York Federation of Music Clubs, Inc., to be held in Utica, May 11, 12, and 13, is a forum or symposium at which the recent developments in radio and television as they relate to music will be discussed.

Dr. Sigmund Spaeth, National Chairman of Radio for the National Federation of Music Clubs will be the moderator. Prominent personalities in the broadcasting field, a representative from the United Nations, radio critics, composers and others have been invited to participate.

RADIO NOTEBOOK

TED COTT, vice president in charge of programming for WNEW, New York, and widely known in radio circles for his leadership in NAB activities, has resigned, effective April 20, to join NBC as manager of WNBC and WNBT, New York. . . .

ADELAIDE VAN WEY was heard recently over WJZ on the Buddy Rogers Show, Pick a Date, with a program including her Street Cries. . . . A recent performance by BEVERLY SOMACH via WNYC, which included the Prokofieff Sonata in F minor, has been recorded by the VOICE OF AMERICA for world broadcast. . . .

FREDRIC VONN
Composer — Pianist
"GREATEST IMPROVISOR ON THE 6 B's"
Concert — Radio — Television
54 West 74th St., N. Y. C. 23 EN. 2-2259

SYLVAN LEVIN
MUSIC DIRECTOR Station WOR
1440 Broadway, New York 18, N. Y.

HERMAN NEUMAN
MUSIC DIRECTOR, Station WNYC
2500 Municipal Building, New York 7, N. Y.

ROY CAMPBELL
TEACHER OF SUCCESSFUL SINGERS
Styl-izing for Radio, Television and the Theatre.
607-08 Carnegie Hall New York

BERNARD LA BERGE
119 West 57th St., New York 19, N.Y.

English Duo
Viola Morris—Soprano; Victoria Anderson—Contralto

Lucie Bigelow Rosen
THEREMINIST

Paganini Quartet

Artiss de Volt
HARPIST

Horace Britt Trio
of the University of Texas.
Pignotti, Violinist; Gillis, Violist; Britt, Cellist;
in joint appearance with Helen Haupt, pianist.

Robert Kitain
VIOLINIST

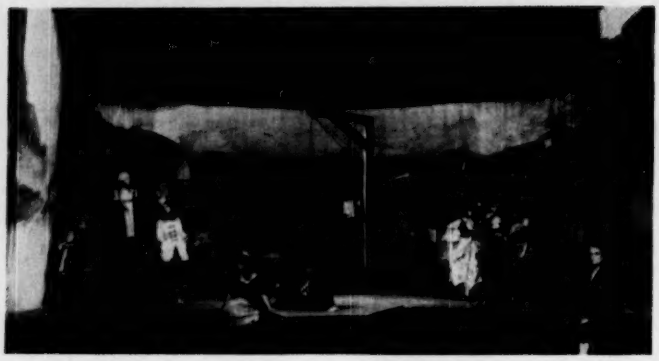
Virgil Fox
Prophet of the Organ Concert

Luigi Silva
CELLIST

The Mannes Trio
LEOPOLD MANNES, Piano
VITTORIO BRERO, Violin
LUIGI SILVA, Cello

Paul Wittgenstein
PIANIST

SILHOUETTES By MARY CRAIG



AT THE GALLOWS . . . Final scene from Benjamin Britten's version of John Gay's The Beggar's Opera, presented by the Juilliard Opera Theatre on March 27, 28 and 29.

Britten Beggar's Opera Produced by Juilliard

In 1728 when John Gay's The Beggar's Opera was produced at the theatre in Lincoln's Inn Fields, London, the great Mr. Handel and other notables of Italian opera fame are said to have been gravely disconcerted. This ballad opera, with its satire on the serious lyric drama, which till then had been all the vogue, tickled the public's fancy, and serious operatic presentations were practically laughed off stage. Whether the satire was intentional, or whether it was a clever invention to transmute an admired musical form—which at best had its absurdities—into terms of broad farce are matters of small consequence in view of the instantaneous success of the piece.

John Gay drew with heavy strokes and startling colors his dramatis personae, which, instead of heroes and goddesses of mythology, cast the principals as prototypes of the dregs of 18th century society—highwaymen, drabs of the streets, traders in human misery play the leading roles. But so artfully has the poet parodied his characters that they evoke merriment, not shudders.

A few airs and set numbers are alleged to have been purloined from celebrated composers of the time, such as Handel and Purcell, and in other cases were adapted from political tunes and folk melodies. The arrangements used in the original and the overture were written by Pepusch. The Beggar's Opera was produced by John Rich, giving rise to the saying that "It made Gay rich and Rich gay!" After a lengthy run, it was dropped for decades, reappearing in the eighteen-eighties as a vehicle for that idol of swooning Victorian ladies, Sims Reeves, who sang the hero-gallant part of Captain MacHeath. Again the lights went up on the work when it was revived at the Lyric Theater in Hammersmith, London, in 1920, and enjoyed a continuous run of three seasons. Though the ballad opera in some form was heard in Manhattan as early as 1750, the modern revival occurred in December, 1920, at the Greenwich Village Theatre, New York. In Central Europe a version by Kurt Weill and Bertold Brecht, called Dreigroschenoper, musically jazzed and textually much altered, enjoyed a great vogue after 1928.

New Britten Version Sung

Benjamin Britten's new musical version, which was premiered in England some time ago, had its first performance in New York under the auspices of the opera department of the Juilliard School of Music in a series beginning March 24 and comprising two previews and three benefit performances for the Student Aid Fund.

Britten describes his version as "realized" from the original airs. However achieved, the result is both telling and delightful. The gifted composer has preserved the intangible charm of the quaint score and at the same time added a subtle modern tang suited to the tastes of today's hearers. Enough has been appended and amplified in the scoring to move the music brightly and with fluency. The set airs, which are slightly on the dull side, have been redressed and the new orchestral designs, while not obtrusively modern, are delicately strong, fresh and pictorial.

Stage Settings Original

Before going into the plot and action, the unique stage sets deserve description. The curtain for the stage was a great painted awning, shaped like a sail and swung out over the audience when raised to disclose the scenes. The backdrop presented a bird'seye view of old-time London, with St. Paul's famed dome rising pale against the dark huddle of crooked gables. Stage furnishings were picturesque, though slight and quickly movable, suggestively leaving something to audience's imagination. On the other hand, the costumes were elaborate and, except for the Jailer and

ALTHOUSE
VOCAL STUDIO: 260 West 72
TR. 7-3538 New York 23, N. Y.

IONA HARMS
SOPRANO — Concert, Oratorio, Radio
Member NYSTA and NATS
Studio: 329 W. 71st St., N.Y.C. 23 EN. 2-4968

GEORGE BOLEK
TEACHER OF SINGING — PROGRAM BUILDING
Mondays: 811 Steinway Hall, N. Y. C., CI. 7-8178
1521 Bolton St. Baltimore, Md. LA 1474

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23. TR. 7-0460

Mme. GURNEY-RAYMOND
Vocal Therapy—Builder and Mender of Voices
175 Dartmouth St., Boston—KE 6-6753—N.A.T.S.
1013 Carnegie Studios—N. Y. C. 19—CI 7-1988

ALBA CLAWSON
VOCAL TEACHER, Member NATS
1425 Broadway, N. Y. 18... { Lo. 5-5260 / Penn. 6-2834

Ernestine Hohl WILLIAMS, NATS
Scientific Voice Training and Interpretation
80-21 Grenfell Ave., Kew Gardens, L. I., N. Y.
Phone Virginia 7-0525J

ARTHUR GERRY
TENOR — TEACHER OF SINGING
145 East 92nd Street ATwater 9-4903
NATS NYSTA AGMA
(American Academy of Teachers of Singing)

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
113 West 57th St., New York City, N. Y. Circle 7-5079
Boston—Thursday, Friday and Saturday
175 Dartmouth St., Boston, Mass. KEnmore 6-3241

LEORA SHAW
VOICE TEACHER and COACH
165 East 83, N. Y. 28, N. Y. RE. 7-2448
Member—NYSTA

Edna Beatrice Bloom
VOICE—DICTION—INTERPRETATION
Member NYSTA and NATS
916 Union St. (Grand Army Plaza), B'klyn 15. ST. 3-8831

RHEA SILBERTA
SPECIALIST IN VOICE PRODUCTION
AUTHORITATIVE COACHING
200 West 57 St., New York 19, N. Y. CI. 6-0048

VERA CURTIS
Formerly Metropolitan Opera Co.
TEACHER OF SINGING
Member NYSTA and NATS
17 E. 86th St., N. Y. City 28 ATwater 9-5300

Nevada VAN DER VEER
TEACHER OF SINGING
Voice — Program-Building — Oratorio
58 W. 58, New York 19, N. Y. EL. 5-7487

LEON CARSON
TEACHER OF SINGING
Mem. NYSTA, NATS, Mem. Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1660

ROMLEY FELL
TEACHER OF SINGING
Studio: 38 James St., Newark 2, N. J.
Telephone Market 2-0020 NYSTA—NATS

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music, Juilliard Summer School
15 W. 67 St., N. Y. 23: TR 7-5889; NYSTA-NATS

RITA KITTAIN • LYDIA CHALIAPIN
Complete vocal training—repertoire, interpretation, stage
865 West End Ave., N. Y. C. ACademy 2-8154

RENATO BELLINI
TEACHER OF SINGING
COACH and COMPOSER
Studio—171 W. 71, New York 23, N. Y. SC. 4-8926

BIANCA DIMITRI
SAROYA - ONOFREI
ART OF SINGING
Cincinnati Conservatory of Music
Mgmt.: Annie Friedberg, 251 W. 57 St., N. Y. 19

Jack Ketch, silkily bright in color combination and texture.

For the action, differing levels were obtained by utilizing the orchestra pit and the side stairs to the boards themselves. At the start the Beggars, a pauper playwright and his female companion, mount the steps and commence telling the story. These two characters introduce the actors one by one and put them through their paces, handle props and scene changes. In short, they provide the prologue and the continuity.

Story Has Satiric Elements

The story of the Beggar's Opera is too well known to require extensive retelling. In the Britten version its general outlines are retained. Captain MacHeath, the fascinating highwayman, wedded to Polly Peachum, daughter of a pawnbroker, fence and informer, is betrayed to the law by the wiles of the various women who dote upon him. Even in prison, Lucy Lockit, the jailer's daughter, pits her charms against those of Polly until the handsome captain is actually in the cart bound for the gallows. Then all the members of the ensemble turn on the stage-managing Beggar, who sternly maintains that the work should have a "Moral" and that wrongdoing should have its merited end. But the adage "All the world loves a lover" conquers. MacHeath is released, and the play concludes with a gay finale in ballet style.

As enacted by the Juilliard forces, the enthusiasm and spirit of the production carried the work excellently to success. Several of the voices were outstandingly good, and the whole performance moved swiftly and with charm.

The enunciation of the singers was not always clear and, naturally, lacked the flavor of the English cockney dialect. But the young actors moved well, with assurance and something of distinction, in so far as that term may be used for figures of tawdry splendor. One feels that each member of the company rates special commendation, although the length of the roster makes this impracticable.

In the alternating casts were:

The Beggars, Geraldine Hamburg, Lawrence Avery; Mr. Peachum, Edward Ansara, Stanley Kimes; Mrs. Peachum, Gladys Kuchta, Catherine Currie; Polly Peachum, Rosemary Kuhlmann, Lila Honig; Captain MacHeath, John Druary; Filch, Armand Hakless, Robert Holland; Lockit, Vincent Amato, Paul Ukena; Lucy Lockit, Eileen Schauler, Evelyn Aring; Mrs. Trapes, Catherine Currie and Rosemary Kuhlmann.

There was also a chorus of Ladies of the Town and Gentlemen of the Road.

Frederic Waldman was the musical director; Frederic Cohen accomplished the remarkable stage direction. Scenic design and lighting were by Frederick Kiesler; costumes, by Leo van Witson. Assistants to the stage director were Elsa Kahl and Morton Siegel.

NEWS IN BRIEF

Robert and Gaby Casadesus were soloists under Eugene Ormandy in the Concerto for Two Pianos by Mr. Casadesus at the special Pension Fund Concert of the Philadelphia Orchestra on April 3 at the Academy of Music, Philadelphia.

Maria Kurenko appeared in recitals in Washington, D.C., at Howard University and Georgetown; program for the latter was devoted to Russian historical songs. Wcevolod Pastuchoff was the accompanist.

Stell Andersen, pianist, now on tour in the United States, goes to Europe in September for concerts there. She returns to America in November.

Ossy Renardy, violinist, sailed March 29 on the S.S. Ile de France with Mrs. Renardy for a concert tour of Scandinavia, Holland and France, after which he will record for London *ffrr*. He returns to the United States next fall.

Faya Kiseleva, soprano, assisted by an instrumental trio, gave an all-Tchaikovsky program in Carnegie Recital Hall on March 19.

Ireyne Starikoff, pianist, was guest soloist at a concert in Steinway Hall sponsored by the Chopin Society of New York. Miss Starikoff was re-engaged by this group for another concert this season.

Helen LeClaire, contralto, was a soloist in the Bach B Minor Mass at Carleton College, Northfield, Minn., on March 26.

Doris Hevener Bolvig, pianist, and Lawrence Turner, bass-baritone, gave a recital at Carl Fischer Concert Hall on March 30. Catherine Rader was at the piano for Mr. Turner.

M. Wood-Hill's transcription for full orchestra of a Brahms Organ Prelude and Fugue has been accepted for programs by the Old Timers Orchestra, Frieder Weissmann conductor. The same composer's operetta, The Jolly Beggars, is now in the New York Music Library's permanent collection.

The second Annual "Music Under the Stars" concert on behalf of the American Fund for Israel Institutions will be held on June 3 at Ebbets Field, Brooklyn, according ot announcement from Abe Stark, chairman.

Margaret Sittig, violinist, accompanied by her father, Frederick V. Sittig, pianist, gave a recital at Villa Artemis, home of Mrs. Frederick E Guest, Palm Beach, Fla., followed by one on March 12 in the same city in the Episcopal Church, Bethesda-by-the-Sea. Other Florida appearances for the Sittigs were in Sebring, Avon Park and Pompano. In April they play in Georgia, North Carolina and Virginia before returning to Stroudsburg, Pa., to resume their violin and piano and classes and engagements in the East.

The International Music Lovers Guild gave a concert on March 25 in Times Hall under the direction of Ernst Fischer, baritone. Besides Mr. Fischer, those appearing were Beth Ferro, soprano; Rhodann Simmons, mezzo-soprano; Splendora Leone, pianist; Arnold Toder, violinist; and Marienka Michna, accompanist.

Anatole Kitain, pianist, has returned to the United States from a European tour which included appearances in Switzerland, Italy and England. He has been re-engaged for a similar itinerary next season.

SUMMER STUDY

ASPEN INSTITUTE

For Humanistic Studies ..... a non-profit organization

Aspen, Colorado

DEPARTMENT of MUSIC

For the talented student and the professional musician

Master Classes — Private Lessons — Lectures

Festival Concerts — Recitals — Recreation

★ ★ ★ ★ ★

Artists available for teaching and coaching

- **VRONSKY and BABIN**
  July 1—four weeks
  Vitya Vronsky, Piano
  Victor Babin, Piano
- **MACK HARRELL**
  BASS-BARITONE
  July 1-15—July 31-August 31
  six weeks
- **PAGANINI QUARTET**
  July 2—four weeks
  Henri Temianka, Violin
  Gustave Rosseels, Violin
  Charles Foidart, Viola
  Adolphe Frezin, Cello
- **HERTA GLAZ**
  MEZZO-SOPRANO
  July 5—seven weeks
- **JOSEPH ROSENSTOCK**
  CONDUCTOR
  Theory, Composition
  July 8—seven weeks
- **UTA GRAF**
  SOPRANO
  July 15—five weeks
- **LESLIE CHABAY**
  TENOR
  July 15—five weeks
- **JUILLIARD QUARTET**
  July 24—five weeks
  Robert Mann, Violin
  Robert Koff, Violin
  Raphael Hillyer, Viola
  Arthur Winograd, Cello
- **ALBENERI TRIO**
  July 24—five weeks
  Erich Itor Kahn, Piano
  Chamber Music, Composition
  Giorgio Ciompi, Violin
  Benar Heifetz, Cello

For further information and brochure write to:

Genevieve Lyngby, Registrar

Room 500—38 South Dearborn Street **Chicago 3, Illinois**

ANNA FITZU
Vocal-Opera Studios
Co-Teacher: **FREDERIC PERSSON**
1247 N. Dearborn Pkwy., Chicago, Ill. Tel.: MI. 2-6975

EDWARD **COLLINS**
Pianist—Composer—Conductor
804 Kimball Building Chicago, Ill.

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: Harry Culbertson, Inc., 1744 E. 55th St., Booking 1948-1949 Chicago 15, Ill.

SONIA **SHARNOVA**
CONTRALTO
Studio: 512 Fine Arts Building, Chicago 5, Ill.
Phones: Studio—WE. 9-2705 Res.—LI. 8-1237

RUTH SLATER
CONTRALTO
2836 N. Cambridge Ave., Apt. 3
Chicago, 14 Phone Lakeview 5580

FRANZ BENTELER
CONCERT VIOLINIST
Pers. Rep.: Bertha Ott, 306 S. Wabash, Chicago, Ill.

ROSALIND GROB
DRAMATIC SOPRANO
OPERA—CONCERT—ORATORIO—RADIO
62 W. 76th St., Chicago 21 Phone: ABE 5820

MARY C. PETERSON
PORTRAITS IN OIL and BLACK AND WHITE
1433 Dearborn Parkway, Chicago, Ill. DELaware 5971

John David Anello
CONDUCTOR
Opera — Concert — Voice Coach
2004 EAST LOCUST AVENUE · MILWAUKEE 11, WIS.

RAISA-RIMINI OPERA SCHOOL
920 N. Michigan Ave., Chicago, Ill.
Telephone Superior 0132

NAOMI WATSON
CONTRALTO
Concert mgt.—Arthur Seith
447 So. Kenilworth — Tel. Village 2787, Oak Park, Ill.

HANNA BUTLER
TEACHER OF VOICE AND OPERA
410 S. Michigan Avenue

WILLIAM CHARLES
BASS BARITONE
Mgt.: Clarence E. Cramer, Kimball Bldg., Chicago, Ill.

BESSIE RYAN
TEACHER — COACH — LECTURER
American Conservatory, Chicago, Ill. Tel. AU. 7-4333

HARRIET CASE
THE ART OF SINGING
Cosmopolitan School Kimball Bldg., Chicago

Chicago Club Marks 75th Year

By René Devries and Dosha Dowdy

CHICAGO.—An event of importance in the musical life of Chicago was the Diamond Jubilee celebration (March 20 at the Congress Hotel) of the Musician's Club of Women. Organized in 1873 and chartered in 1875 as The Amateur Musical Club, it is the oldest musical club in the United States. The title was changed to the Musicians Club of Women in 1916. The organization preceded the founding of the Chicago Symphony Orchestra by 15 years. At one time it was the only sponsoring musical organization in Chicago through which musicians could secure appearances, and its "nod of approval" has made many a career. Mrs. Theodore Thomas was one of the club's early members and its second president.

Artists presented in recital or in their Chicago debut before the club have included Paderewski, Harold Bauer, Fannie Bloomfield Zeisler, Schumann-Heink, Maud Powell, Scriabine, Richard Crooks, Jose Iturbi, Mischa Levitzki, Percy Grainger, the Kolisch String Quartet, Guiomar Novaes, Myra Hess, Ezio Pinza, Gitta Gradova, Olga Samaroff, Amy Neill, Dalies Frantz and many others.

The club's anniversary program had Herma Clark, author of the Chicago Tribune column "When Chicago was Young," as narrator. The program was presented in three periods—depicting the club's history—1875-1900; 1900-1925; and 1925-1950. Musicians participating were Lillian Magnuson Waller, Margo Smith, Maurine Parzybok, Helen Hawk Carlisle and Rose Lyon Du Moulin, all dressed in the costumes of the earlier era; Charlene Brewer, Annete Thorn Anderson, Carol Smith, Ebba Sundstrom, Ruth Werchman, Ellen Munson Neitz, Dorcas Gehman and Mary Pearce Niemann.

Guests of honor included Mrs. Royden J. Keith, president of the National Federation of Music Clubs; Mrs. Alma K. Anderson, chairman of the Golden Lyre Foundation of Music Clubs; Mrs. Charles A. Pardee, state president of the Federation of Music Clubs; and many of Chicago's noted musicians.

Chicago Symphony in Mahler Work

Fritz Reiner's final concert of his third week as guest conductor of the Chicago Symphony Orchestra was a personal triumph. The diversified program got off to a fine start with a noble reading of Bach's Concerto No. 1 in F Major.

A first performance here of Mahler's Kindertotenlieder for solo voice and orchestra was given with Kathleen Ferrier making her initial appearance with the orchestra. These songs found in Miss Ferrier an ideal interpreter.

The contralto's opulent tones of varied hues were produced with the ease of a true mistress of song, and she gave great emotional illumination to the texts.

An expert program-builder, Reiner wisely followed the somewhat lugubrious songs with Falla's Three Dances from The Three-Cornered Hat, played with great vitality. The Beethoven Fourth Symphony, though starting at a rather slow pace, was read with clarity and authority.

RUTH SLATER, contralto, was soloist in Elijah at Grand Rapids, Mich., the St. Matthew Passion at Fort Wayne, Ind.; and appeared in concert in Appleton, Wis. She is engaged for the St. Matthew Passion at Rock Island, Ill., and Elijah at Mt. Vernon, Iowa, in the May Music Festival of Cornell College, with the Chicago Symphony under Tauno Hannikainen.

Manuel and Williamson at Fullerton Hall

Many were turned away even after standing room was sold at the all-Bach concert presented in Fullerton Hall on March 21 by Philip Manuel and Gavin Williamson, harpsichordists, in commemoration of the bicentennial of the composer's death.

Artists who joined the harpsichordists in various presentations were Maud Nosler, soprano; Lillian Chookasian, contralto; Leonard Sorkin and Joseph Stepansky, first and second violinists of the Fine Arts Quartet. The ensemble was a happily chosen one and gave musicianly and devoted performances of arias and duets from a number of Bach Cantatas written for voice, violins and continuo.

Purely instrumental works heard were Sonatas in C Major and in G Major for two violins and harpsichord, with Mr. Manuel at the latter instrument; and the French Suite No. VI in E Major and Toccata in C Minor, both for harpsichord, played by Mr. Williamson. The artists were recalled several times by the appreciative audience.

Florence Kirsch's Recital

Florence Kirsch drew a large and interested audience to her Fullerton Hall recital on March 29. She had been heard here both in recital and with orchestra, and again proved to be a pianist of high musical integrity and one richly talented. Vital and sinewy, but rather stern performances were given of Bach's Toccata in D Minor, Six Little Piano Pieces by Schoenberg, and Beethoven's Fifteen Variations with Fugue, which comprised the program's first half. Schubert's Sonata in A Minor, op. 143, pieces of Chopin (two mazurkas and the F sharp minor Polonaise) and three charming encores were fortunate choices with which to conclude the evening. An artist so respected and enjoyed should be heard more often.

ETTA **MOTEN** SINGER of SONGS LECTURE RECITALS
Mgt.: NCAC—711 Fifth Avenue, New York 22, N. Y.

Uninsky at Orchestra Hall

Alexander Uninsky's Orchestra Hall recital program, presented as the closing event on the Allied Arts Piano Series, was well designed to assure its appreciation by the student and average music lover, as well as the sophisticated musician. Liszt's B Minor Sonata was played with dramatic and melodic appeal in part, though without sufficient continuity. The color and spirit given Bach's Partita in C Minor made Uninsky's performance of the work a particularly attractive one. The artist's interpretations of various Chopin works (Barcarolle, Nocturne in D flat, two Etudes and the Prelude in D Minor) gave further opportunity to display the pianist's artistic gifts, fine musical taste, and warm temperament.

Krakow Sinfonietta Heard

At the Studebaker Theatre, the Krakow Sinfonietta, Leo Krakow conducting, on March 19 played the first concert of its downtown season. The program, which opened with Bach and closed with Roussel, including also Handel's Fifth Concerto Grosso and the Scherzo from Schubert's String Quintet, op. 163, featured the first American performance of Knipper's Mountain Serenade, and the Chicago premiere of Rodrigo's Zarabanda Lejana y Villancico. Both works are romantic in genre: the Knipper is a suite of small pieces descriptively titled, of varying tempi and moods, with flowing melodic themes and conventional harmonies. The Spanish work, with rather more musical substance than the other, was notable for the haunting effect of high treble motifs played on the muted first violins. These quiet, pleasant pieces pointed up by contrast the sturdy beauty of Handel and the delicate charm of Boccherini's Minuet (as encore).

H. L. B.

Musical Arts Series for 1950-51

Artists engaged for the Musical Arts Piano Series 15th season, to be presented in Orchestra Hall in 1950-51, are Solomon, Oct. 17; Byron Janis, Nov. 7; Sanroma, Dec. 5; William Kapell, Jan. 16; winner of the award recital through competition conducted by the Society of American Musicians, Feb. 6; and Rudolph Ganz, March 6.

Italo Tajo Gives Program

In presenting Italo Tajo in recital the Allied Arts Corporation sponsored one of the leading bass-baritones of the day. Tajo is not a newcomer here, for he made a successful debut in recital last season under the auspices of the Patrons of Music Series, Mrs. Edouard Albion, managing director. The singer chose to be heard mostly in operatic arias with a sprinkling of lively songs, of which the most amusing was his adroit interpretation of Moussorgsky's Song of the Flea. In Renato Cellini, pianist-accompanist, the recital-giver found a good if somewhat over-emphatic associate.

Gallo Forces in Opera Series

Fortune Gallo's San Carlo Opera Company again gave four performances at the Civic Opera House. Whenever he brings his itinerant troupe of young and veteran singers here, they are sure to find a warm reception for their worthy presentations of favorite operas at popular prices. Traviata, Aida, Madama Butterfly and Carmen were produced—if not in the "grand manner," at least sufficiently well to afford hungry opera-lovers an inkling of how standard lyric works should sound when given by a good conductor and well-trained singers.

Marion Carlisle's Engagements

Marion Carlisle, soprano, was presented in benefit concert for underprivileged children, sponsored by the Kiwanis Club of Grand Harlem, in Elmwood School auditorium, March 19. Miss Carlisle also appeared as soloist in Rossini's Stabat Mater, given by the choir of the Irving Park Lutheran Church, on March 29.

Berardinelli Presents 40 Students

Nicola Berardinelli, operatic baritone, conductor and vocal teacher, and his wife, Valia, vocal instructor, presented their students in a concert, assisted by a string ensemble led by Berardinelli himself in the Gold Room of the Congress Hotel.

All of the participants, individually and collectively, showed efficient tutelage, and several of the vocalists revealed sufficient preparation to permit them to enter the field of grand opera at some future date. One of the highlights of the presentation was the singing of Panis Angelicus, the latest choral work of Maestro Berardinelli, who made known his Ave Maria (dedicated to Mother Cabrini) at a similar function a year ago.

Singers heard in the concert included Dolores Lee Arends, Emily Bailey, Anita Barwig, Edith Basile, Johnny Corso, Patricia Crane, Frederick Demas, Lyndal Elsted, Donna Fordland, Evelyn Gorino, Carol Giaratasio, Barbara Gorino, Lona Mastri, Marilyn Jones, Mary Lonzollo, Giovanni Lonzollo, Nicholas Litterio, Vonnell Mastri, Anita La Rocco, Constance Hintzke, Cecilia Krueger, Verne Hoehne, Giovanni Lonzollo, Jacqueline Mau, Chris McDonald, Rosemarie Rizzato, Ethna Shambaugh, Emmett Kennedy, Barbara Scanlon, Marusio Szten, Sophie Wareme, Nancy Troiano, Caesar Pagn, Jean Schwantner Antoinette Troiano, Elvira Teglia, Charlotte Watkins, Barbara Jean Veselits, Aurelia Watkins, Bernardine Trombatore, Constance Hintzke and Frederick Demas.

Wagner Opera Co. in Double Bill

The Charles L. Wagner Opera Company gave a performance of Pagliacci and Cavalleria Rusticana recently at the Civic Opera House. The little group boasts young, talented singers, a mature conductor, Paul Breisach, and a stage-wise director, Desiré Defrere. In addition to some good voices, the young artists showed a flair for comedy and drama in their acting.

Vera Mirova, Ruth Page, and Vela Montoya were featured dancers in a performance of Stars of the Dance, given at the Eighth Street Theatre, March 12, to benefit the Chicago Ballet Guild, organized to establish a producing and working ballet company in Chicago.

Other Concerts

Other concerts presented in various halls included the brilliant though more mellowed playing of Eugene List, pianist (Orchestra Hall); the Fine Arts Quartet (Fullerton Hall), featuring the Second Quartet of the American composer William Bergsma and including works in this form of Haydn and Ravel; the Bartolina Trio (Kimball Hall)—Amy Neill, violinist, Agnes Conover, pianist, and Genevieve Hughel, cellist; and the Halevi Choral Society (Eighth Street Theatre), directed by Hyman Reznick and affiliated with the Jewish Board of Education. Delakova and Berk, outstanding interpreters of Jewish dance themes, were guest artists appearing in groups of dances and in the choral pageant "Hag Habikkurim" (Festival of Fruits), by the noted Jewish composer Max Helfman.

Korn and Szigeti Play Bach Memorial Concert

One of the first of this year's many Bach memorial concerts in New York took place on April 2 at the Great Hall of City College, where Richard Korn conducted an orchestra in an all-Bach program. Joseph Szigeti was the violin soloist in the D minor and G minor Concertos, while the orchestral pieces included the Suite No. 3 in D, the Prelude to the Cantata No. 174, the Interlude to Cantata No. 75, and the Preludes to Cantatas Nos. 150, 31 and 42. Szigeti brought his customary musicianship to the concertos, and Korn's accompaniments were altogether reliable. The excerpts from the cantatas, and the D major Suite also had their share of unostentatious musicianship, with the conductor adhering to the point of the music without going into side issues. R. K.

Heifetz at City College

Jascha Heifetz gave a recital March 18 in the Great Hall of City College, New York, his program including the Franck Sonata, Mozart A major Concerto, Bach Chaconne and five concert pieces, with Emanuel Bay at the piano. The recital was one of the New Concert Series presented by A. Strok at City College.

RUDOLPH GANZ

Booking 1950-51
Address: Hotel Pearson,
190 E. Pearson St., Chicago

Steinway Piano—Decca Records

VIRGINIA PEMBERTON

LEADING SOPRANO: CHICAGO OPERA CO. — SAN CARLO OPERA CO.
825 Orchestra Hall, Chicago, Illinois

AMERICAN CONSERVATORY OF MUSIC — CHICAGO

offers courses in all branches of music and dramatic art
Founded in 1886—Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 503 Kimball Building, Chicago

MERTENS, PARMELEE & BROWN INC.
André Mertens Horace J. Parmelee Walter F. Brown
Division: COLUMBIA ARTISTS MANAGEMENT INC.
113 West 57th Street, New York 19, N. Y.
Include under their management

JORGE BOLET PIANIST
ANNE BROWN SOPRANO
THE COLUMBUS BOYCHOIR
HERBERT HUFFMAN, Musical Director
DONALD DAME TENOR
DILLING HARPIST
FERRIER CONTRALTO
GORODNITZKI PIANIST
NIKOLAI and JOANNA GRAUDAN CELLO-PIANO
BYRON JANIS PIANIST
EDMUND KURTZ CELLIST
LOEWENGUTH QUARTET OF PARIS
SOLVEIG LUNDE PIANIST
VIRGINIA MacWATTERS COLORATURA SOPRANO
MORLEY & GEARHART DUO-PIANISTS
ODNOPOSOFF VIOLINIST
GENEVIEVE ROWE COLORATURA SOPRANO
GYORGY SANDOR PIANIST
SVETLOVA BALLERINA
TRAVERS VIOLINIST

NEW YORK CONCERTS

(*Continued from page* 11)

hand, was not entirely successful. Instrumental soloists included Frank Gullino, violin; Frederick Wilkins, flute; Lois Wann, oboe; John Ware, trumpet; Weldon Wilber, French horn; Harrison Potter, piano-harpsichord; and Hugh Porter, organ. L. C.

Barbara Denenholz, March 26, A.—The pianist revealed a clean-cut technic and musical prowess. She is a romantic at heart, as evidenced by the choice of her program. It opened with Ravel's Sonatine and closed with Schubert's Sonata in A major, op. 42. The performer tends at times to over-pedal and by doing so to cloud the harmonic clarity; but she played with vigor and imagination.

Represented were also Vladimir Dukelsky, whose three Caprices received their first U. S. performance, and Paul Creston with his Sonata, op. 9. Both compositions are rooted in romantic ground, Dukelsky deriving many effects from French sources, Creston's music from Brahms and his successors. Miss Denenholz was warmly applauded by a sizable audience. H. W. L.

Jeannette Haien, N. Y. debut, March 27, E.—A pianist with warmth, musical sensitivity and charming personality, Miss Haien showed an unforced tone of singing quality, particularly in cantabile passages such as the Marche funèbre in Chopin's Sonata, op. 35, played *in toto* as the closing number. Though some slips were noted, she excelled in bravura and exacting, rapid feats of execution. Other works heard were the Etudes Symphoniques of Schumann; Six Preludes, Feuilles mortes, La Puerto del Vino, Bruyères, La Terrasse des Audiences du Clair de Lune, Canope, Feux d'artifice, Debussy; Three Intermezzi, op. 117, Brahms. Only one encore was played, despite a vigorous demand for more. H. I. B.

Gershwin Memorial Concert, March 26, E.—B'nai B'rith Victory Lodge No. 1481 sponsored this tribute to Gershwin, which consisted primarily of his music and featured the world premiere of Bryan Dority's Pastorale and Allegro, $1000 prize-winning composition of the 1949-50 Gershwin Competition. Mishel Piastro conducted the symphony orchestra; Ray Lev, Rose Bampton, and Lawrence Tibbett were soloists; and George Jessel was narrator. Increased understanding among the people of this nation as well as the peoples of the world was the keynote of the speeches by Ambassador Carlos P. Romulo, Dr. Carleton Sprague Smith, and Sidney Burdick. Richard Rodgers then presented the $1000 Award, and later gave an Honorable Mention Award to Robert Kurka.

Mr. Dority's Pastorale and Allegro, which employs a neo-classical idiom, shows remarkable talent and excellent *métier*. The orchestral writing is expert, the ideas attractive, and the composer is notably successful in achieving textural transparency in complex contrapuntal passages as well as in lyrical ones. G. B.

TOWN HALL

The Musicians' Guild, March 20, E.—Cheers from a Town Hall audience constitute a fairly rare phenomenon, which made this tribute to the Musicians Guild all the more emphatic. The occasion was the last concert in the series of this serious and worthy group. The program, made up of music of the eighteenth and twentieth centuries, enlisted the gifts of Lillian and Joseph Fuchs, the Kroll Quartet, Leo Smit and Carlton Cooley. Mr. Fuchs and Mr. Smit joined their efforts in Aaron Copland's Sonata for Violin and Piano. The Quartet proffered the first American performance of Kabalevsky's String Quartet, No. 2—engaging but not too original or important. Miss Fuchs achieved a personal success in her performance of Bach's unaccompanied Cello Suite No. 4 in E flat, which she played on the viola. Mozart's String Quintet in D (K. 593) ended the list delightfully. D. P.

Joseph Bernstein, N. Y. debut, March 21, E.—A violinist with concert experience in Europe and Palestine, Mr. Bernstein showed high technical competence and much consideration for musical detail. He brought good lines, moderate volume, darker tonal hues, and secure intonation to most of a program containing Nardini's D major Sonata, Reger's Sonata op. 91, No. 2, for violin alone, Glazounoff's Concerto, Beethoven's A minor Sonata, op. 23, and the first performance of Robert Starer's Introduction and Horra. Sometimes a certain reticence and stiffness characterized his playing, even when forcefully accented, and only a few passages of the Beethoven emerged with real poetry or vigor. Yet he revealed the nobility in Reger's academic 19th Century homage to Bach. Starer's brand-new Hebraic piece included a glowing, sombre, melodious beginning, and sophisticated, dissonant and impassioned treatment of folk dance. Paul Ulanowsky provided the accompaniments. E. B.

Barbara Custance, March 22, E.—Miss Custance, an intelligent performer, played a conventional program, the most effective part being her Chopin group. Especially in the mazurkas a fine lyrical tone and clear articulation were evident. The artist's performance of Mozart's Pastorale Variée, Brahms' Intermezzo, op. 118, No. 6, and Beethoven's Sonata, op. 27, No. 1, were occasionally marred by lack of strong melodic line. In general, her playing impressed by its sanity and expressiveness. Though there were some minor overemphases of details, exaggeration of lyric elements and an occasional memory slip, as a whole, the recital was a promising one. G. B.

Willard Tressel, N. Y. debut, March 23, E.—With the able piano support of Carlo Bussotti, Mr. Tressel displayed a worthwhile talent, and good preparation for this recital. Generally speaking, his tone is in need of refining and enlargement. The bowing was good, the negotiation of harmonics, pizzicati and spiccati excellent; but his interpretations of big works require more breadth and insight, which may come with fuller ex-

PAULIST CHOIR of CHICAGO
FATHER O'MALLEY, *CONDUCTOR*
Now Booking — J. C. McManaman, Mgr.
911 So. Wabash Avenue Chicago 5, Ill.

perience. Poise and a pleasing personality are other assets owned by the youthful violinist, who was heard in the following program: Sonata in D major, Vivaldi-Respighi; Grave and Fuga, from Sonata in A minor (for violin alone), Bach; Concerto in G minor, Prokofieff; Sonata in C minor, op. 30, No. 2, Beethoven; Improvisation, op. 21, No. 1, Kabalevsky; Prelude in C major, Samuel Gardner; Scherzo-Tarantelle, Wieniawski. Encores were added to the long program. H. I. B.

Lubomir Vichegonov and **Irma Cooper,** March 24, E.—Appearing jointly in this Debut and Encore concert, the bass presented lieder of Schubert and Schumann, the aria In diesen heilgen Hallen of Mozart, the monologue from Moussorgsky's Boris Godounoff and songs of Glinka, Rachmaninoff, and Tchaikovsky; and the debutante soprano offered Bist du bei mir of Bach, arias of Handel and Mozart, songs by Marx and Debussy, and a group sung in English. The program closed with the two joining in the duet Piu tranquilla l'alma sento from Verdi's La Forza del Destino.

Russian music was obviously closest to Mr. Vichegonov's heart; to praise the musical feeling he projected in the German group is only to underline this artist's versatility, and his ability to put forth a consistently high level of performance from the first to the last of his numbers. Miss Cooper traversed the lovely Bach song with fine tenderness, but it was in her dramatic rendition of Debussy's De fleurs, and her memorable portrayal of the delicate Mandoline by the same composer that her work was most effective. Martin Rich was accompanist for Mr. Vichegonov; David Garvey, for Miss Cooper. E. S. B.

Elmer Bernstein, March 25, 5:30 p.m.—In his second New York recital the youthful pianist displayed technical fluency and frequently a fine rhythmic sense. The biggest work on the program, Beethoven's "Apassionata" Sonata, received the best performance. Thinness and hardness of tone handicapped the Bach-Busoni Toccata and Fugue in D minor, and excessive speed forced a loss of clarity in the second half of the fugue. Smaller pieces by Schumann, Poulenc, Debussy and Bartok were often blurred by overpedaling. Only in Schumann's Prophet Bird were many passages sensuously colored. Mr. Bernstein's own composition, American Folk, is a conservative improvisation on a simple native tune. E. B.

Janice Moudry, N. Y. debut, March 25, A.—A rare voice of rich, smooth texture and an exceptional talent for projecting song were assets in the first New York recital of Janice Moudry, recently from California by way of Dr. Koussevitzky's special invitation to sing at Tanglewood. The young contralto justified the advance notices of her artistic gift, which is indeed a fine and most promising one. Her program successfully ran the gamut of Pergolesi, Brahms, Hugo Wolf and three Mahler lieder. Miss Moudry was equally effective in her delivery of Borodin, Rachmaninoff and Moussorgsky songs. A group of French with two songs by Arthur Bergh, dedicated to the singer, and delightful Mountain ballads, arranged by Raymond McFeeters, completed the list. The accompanist was Valentin Pavlovsky. M. C.

Rena Greene, March 27, E.—Miss Greene's piano recital, principally devoted to Romantic music, showed to advantage the artist's technical expertness, strong tone, and careful workmanship. An effective performance of Schumann's Etudes Symphoniques opened the program, followed by Beethoven's Sonata in C major, op. 2, No. 3, played rather percussively. Although Miss Greene produce a good lyrical tone in the Adagio, the sense of meticulous calculation was only rarely replaced by a warmer, more personal kind of expression. More subtly molded phrases were needed here, as well as in Schubert's posthumous Sonata in A major, which in her performance lacked tenderness and charm. G. B.

Grant Johannesen, March 28, E.—The recent winner of first prize in the Ostend Competition played three clavecin pieces of Rameau, the Sonata in F sharp, op. 78, of Beethoven, B minor Sonata of Liszt, Ravel's Gaspard de la Nuit, and a first performance of a Partita by Peter Mennin. To split hairs as to whether Mr. Johannesen's excellent technique did or did not completely encompass the Liszt item is less to the point than to inquire why the work was chosen to interrupt the flow of an otherwise well selected program. The pianist showed remarkable sensitivity in his beautiful timing and coloring of the Rameau pieces, especially the one entitled "L'Enharmonique"; Ravel's glowing Gaspard de la Nuit received its full due of tension and atmosphere in a flowing performance. The Mennin suite, marked by motoric energy in the first, third, and last of its five parts, communicated poise and beauty in its (fourth) Canto movement. In general, the program and its projection made for one of the season's most interesting evenings. E. S. B.

Louise Behrend, March 29, E.—The pianist opened her recital with the Sonata in A, op. 5, No. 6, of Corelli; the Adagio in E (K. 261) and Rondo in C (K. 373) of Mozart, and the Concerto Accademico in D minor of Vaughan Williams. The latter half was given to the Sonata in C minor, op. 30, No. 2, of Beethoven. Miss Behrend's own tasteful realization of the figured bass in the Corelli work (she used the Amsterdam edition which features graces attributed to the composer) was second only to her traversal of the solo part on her instrument. Her Mozart style was almost flawless; her approach to the Williams varied from vigorous or poignant to good-humored, as the movements demanded. A powerful reading of the extended, yet always enjoyable, Beethoven sonata brought an evening of high musical achievement to a close. David Garvey provided excellent accompaniments. E. S. B.

Aldo Parisot, March 30, E.—A distinguished performance evoking "bravos" from the audience was offered by Aldo Parisot, cellist, appearing in a varied and interesting program. The young instrumentalist showed marked technical skill, virtuosity, precision in attack and intonation, plus a warm and luminous singing quality; his tone had deep, sustained sonority in the lower passages and was capable of the flexibility and sweetness of the violin at the other end of the range. Mr. Parisot offered Mozart's Sonatina in A major, the Bee-

(Continued on next page)

MARGUERITE
LA PORTE
SOPRANO
"Tones pure and pleasing."
N. Y. Herald-Tribune
THEATRE—RADIO—CONCERT
Suite 701—119 W. 57th St.
New York 19, N. Y.

MARIA RUBINI
SOPRANO — COACH
SPECIALTY SPANISH SONGS
130 West 47th St., New York Cl. 7-5474

GERTRUDE LINDHORST
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

SIEGFRIED LANDAU
CONDUCTOR — COMPOSER
258 Riverside Drive., N. Y. C. 25—MO. 6-0708

MARY MAIUZZO
DRAMATIC SOPRANO
Suite 701, 119 West 57 St., N. Y. 19, N. Y.

Margaret Henderson Smith
SOPRANO
Recitals — Club Programs, Oratorio
68-10 Continental Ave., Forest Hills, L. I. BO 8-3012

FELICE TAKAKJIAN
Pianist
AVAILABLE SEASON 1950-51
Suite 701—119 West 57th Street, N. Y. C. 19

ALICE SIROONI
PIANIST
Mgt.: Willard Matthews, 123 E. 53rd St., N.Y.C.

OPAL ADELIA READ
CONCERT PIANIST — TEACHER
49 West 76th St. New York 23, N. Y.

LAVINIA DARVÉ
SOPRANO — OPERA — CONCERT — RADIO
Concert Manager: L. L. EDWARDS
145 W. 55th St., N. Y. C. 19 CO. 5-6196

JOSEPH BERNSTEIN
Violinist
AVAILABLE SEASON 1950-51
Suite 701—119 West 57th Street, N. Y. C. 19

ANDREASSON and WEISS
Violinist SONATA RECITALS Pianist
Suite 701—119 West 57th St., N. Y. C. 19

National Music League
130 W. 56th St., N. Y. 19, N. Y.
Anne C. Molyneaux, Managing Director

ELLEN FAULL
Soprano

IRENE ROSENBERG
Pianist

EISENBERG
String Quartet

EUROPE
tickets at OFFICIAL Rates
BOOK WELL IN ADVANCE
Ask for rates & departure dates "MC"

Your personal travel agent
Steve LOHR
EMBASSY TOURS
147 W. 42nd STREET, N. Y. C. LO. 4-5540

Coppicus & Schang, Inc.
Division
COLUMBIA ARTISTS MANAGEMENT, Inc.
113 W. 57th St., New York

LILY PONS

LICIA ALBANESE

JUSSI BJOERLING

Mario Braggiotti

DE PAUR'S
INFANTRY CHORUS
Leonard de Paur, Conductor

Rudolf Firkusny

CARROLL GLENN

Szymon Goldberg

HILDEGARDE

MARYLA JONAS

MATA & HARI

NAN MERRIMAN

GEN. PLATOFF
DON COSSACK CHORUS
Nicolas Kostrukoff, Conductor

SUSAN REED

HAZEL SCOTT

SLAVENSKA
and her BALLET VARIANTE

Tossy Spivakovsky

Gladys Swarthout

JENNIE TOUREL

Trapp Family Singers
Dr. F. Wasner, Conductor

Vronsky & Babin

Ljuba WELITCH

NEW YORK CONCERTS

(Continued from preceding page)

thoven A major Sonata and a first performance of a Fantasia by Villa-Lobos. Accompaniments for the first part were excellently played by Leopold Mittman. After the intermission the cellist was accompanied in Quincy Porter's Fantasia and Dance and the B flat major Concerto of Boccherini by a Chamber Orchestra ably directed by Eleazar De Carvalho. M. C.

Little Orchestra, Thomas Scherman conducting, March 31, E.—Mozart's Abduction from the Seraglio, done in concert form in an English version by George and Phyllis Mead, was the enlivening finale of the series by this organization, attended by a capacity audience. Although a comic opera without action is not very satisfactory, and in this case all the spoken dialogue was omitted, there was enough humorous suggestion, even to the extent of some pantomime, to make the occasion enjoyable. The musical finish of the playing and singing was variable, but Erna Berger scored with her phenomenal vocal virtuosity as Constanza; Robert Rounseville by a suave performance of Belmonte's lines; Jerome Hines, with a winning and ebullient reading of the music of Osmin, his expressions at times bringing down the house; Genevieve Warner, a rich-voiced newcomer, scoring as Blonda; and Norman Kelley making a particular effect with his delightfully sung serenade. There were many ovations, with the soloists sharing bows with the conductor repeatedly at the close—in sum, a heart-warming if somewhat informal evening. R. M. K.

Benno and **Sylvia Rabinof,** April 1, A.—In a program of concerti for violin and piano, Mr. and Mrs. Rabinof, in top form, provided an afternoon of pleasure to a good-sized audience. The capable interpreters used no scores and exhibited well coordinated team work. Mr. Rabinof's tone is sweet, full and vibrant, his bowing correct, and no technical problems seem to disturb him. Mrs. Rabinof is a pianist of ability and poise, her sense of controlled dynamics and musical tone production were well in evidence in delightful support of the solo instrument. The works heard were the Concerti in A major, No. 5, Mozart; D major, No. 1, Prokofieff; A minor, No. 8 ("Gesangscene") Spohr; and G minor, Bruch. The Prokofieff opus received an exciting delivery that evoked a spontaneous burst of applause at one point. H. I. B.

Juan Manen, April 2, A.—In his second New York recital of this season, the celebrated Spanish violinist again displayed technical assurance and control. This program featured the instrumentalist's own compositions, marked by attractive color and ingenious design. The list included Concerto Espagnol, Interludio, and Lied, by Manen, and his arrangements of pieces by Porpora, Paganini, Laserne and Sarasate, each of interest for brilliance or mellifluent line. Felix van Dyck was at the piano. M. C.

Myrtle Gauntlett Phillips, April 2, 5:30 p.m.—Miss Phillips disclosed a voice of lovely clarity and ease of production, if somewhat light in volume. The soprano is gifted with sensitivity and imagination, and possesses the ability to phrase beautifully and to sustain true legato line. Perhaps German lieder and the florid Jewel Song from Faust were less favorable material for her, however,

MARY BOTHWELL
SOPRANO
Exc. Mgt.: Annie Friedberg, 251 W. 57 St., N.Y.C. 19

FRANK LA FORGE — ERNESTO BERUMEN
VOICE — PIANO
1100 Park Ave., N. Y. 28 ATwater 9-7470

ASTOLFO PESCIA
TEACHER OF DOROTHY KIRSTEN IN ITALY
AND IN NEW YORK
Studio: 120 W. 57th St., N. Y. C. Circle 6-4932

OLGA EISNER
Teacher of Mimi Benzell, Met. Opera Assn., Lilly Windsor, Rome Opera, Conchita Gaston, City Center and many others.
467 Central Park W., New York AC. 2-6951

LOTTE LEONARD
COMPLETE VOCAL EDUCATION
PROGRAM BUILDING FOR YOUNG SINGERS
48 W. 84th St., New York 24, N. Y. TR. 4-6848

RENÉ MAISON
VOICE-INTERPRETATION
CARNEGIE HALL—Studio 135—N. Y. C. CI. 7-8178

Nuta THORNER
VOICE TEACHER
JOHN FEENEY, Christina Lind, Paul Shirs, Rosy Herrmann.
152 W. 57th St., New York 19, N. Y. CO. 5-8909

MARIENKA MICHNA
PIANIST
Mgt.: Annie Friedberg—251 West 57th St., N. Y. C.

EVA DeLUCA
Lyric Soprano
"A young singer of recognized talents."
Phila. Inquirer, Nov. 18/48
Pers. Rep.: Arnold Pisani
119 West 57th St., N. Y. C. 19

FRANCO AUTORI
CONDUCTOR CHAUTAUQUA SYMPHONY ORCHESTRA
ASSOC. COND. N. Y. PHILHARMONIC ORCHESTRA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

FREDA DRAPER
CONTRALTO
OPERA — CONCERT — ORATORIO — RADIO
Suite 701, 119 W. 57 St., N. Y. 19, N. Y.

CARL FUERSTNER
Operatic and Symphonic Conductor
Composer, Pianist, Ensemble Player
EASTMAN SCHOOL of MUSIC Rochester, N. Y.

DOROTHEA LANG
Mezzo-Contralto OPERA — CONCERT — RADIO
Mgt.: Henry Rose, 16 Court St., B'klyn 2, N. Y.—MA. 5-2317

BETTY JANE GRIMM
CONTRALTO
PROFESSOR of VOICE
Florida State Univ. Tallahassee, Fla.

EMILIA IPPOLITO
VOICE — COACHING — REPERTOIRE
AUTHENTIC BEL CANTO METHOD
460 PARK DRIVE CI. 7-7760 BOSTON 15, MASS.

HELEN BRAINERD SHEARD
COLORATURA SOPRANO
Teacher of Voice Production
125 W. Beard Ave., Syracuse, New York—Tel. 6-8731

than early airs and French songs of Debussy and Duparc, which were exquisitely done. Miss Phillips provided many pleasing moments in her English numbers and in songs by Hall, Beach and Storer. She was assisted at the piano by Arthur A. Phillips. M. C.

TIMES HALL

Frederick Marantz, March 21, E.—An all-Bach program for harpsichord included the Partita No. 2 in C minor, five of the Two-Part inventions, three preludes and fugues from the Well-Tempered Clavier, French Suite No. 6 in E, Chromatic Fantasy and Fugue, and Toccata in D. Mr. Marantz's dedication to both the music and his instrument is obvious, although one might wish for a wider use of registrations. The main detraction from the evening's pleasure was the soloist's tendency to accelerate while moving through a work; the Partita and the French Suite suffered most in this respect. There was also some "music-box" playing in the readings of the B flat invention and of the Polonaise from the French Suite. But the Toccata in D was powerfully done; and there were well colored, comprehending performances of the Well-Tempered Clavier preludes and fugues. An appreciative audience asked for several encores. E. S. B.

Elsie Bennett and **Madeline Bone,** March 22, E.—The duo-pianists were ill advised with regard to their program. It consisted of twelve short compositions, all of them arrangements, many by the artists themselves. Their work was attractive in a limited way in such music as Saint-Saens' Aquarium or the waltzes from Delibes' ballet Naila. In more substantial compositions they indulged in some needless dynamic exaggerations. The sizable audience was cordial. H. W. L.

Albert Shont, March 23, E.—Mr. Shont, a basso-cantante, opened with the Lungi del caro bene of Secchi and an aria from the opera Kain of D'Albert, and continued with lieder by Brahms and Hugo Wolf. Ueber allen Gipfeln ist Ruh' of Liszt, a group of Biblical Songs by Dvorak, and a final group including works by Coleridge-Taylor, Paxson, Franck, and Flegier. Mr. Shont's persuasive vocal equipment may not have been at its physical best for the occasion; sufficient dynamic range and breath control were occasionally lacking, most notably in the opening songs and the Liszt and Dvorak works. But the Brahms group was in the main well sung, and vocal inequalities aside, the evening was made worth while by the artist's ability to communicate much of the meaning of the music. Otto Herz provided expert assistance at the piano. E. S. B.

Ivor Gothie, N. Y. debut, March 26, A.—Mr. Gothie revealed well schooled pianism and experience gained in recitals in many cities. He imbues his playing with youthful vigor and enthusiasm, is a master of the bravura school, and has the technical prowess to cope with keyboard problems. His engaging personality and poise add to his platform appeal. The program included the first New York performance of a recently discovered group of early Rachmaninoff compositions, Prelude in F major (1891), Prelude in E flat minor (1887), Melodie (1887) and Gavotte (1887). They were interesting to listen to as a novelty and well played. Other listed works were: Two Choral Preludes, Lo, the Gentiles' Saviour, and Rejoice, Beloved Christians, Bach-Busoni; 25 Variations and Fugue on a Theme by Handel, Brahms'; Five Preludes, Three Mazurkas and Scherzo in B flat minor, Chopin; Mephisto Waltz, Liszt (given a dazzling performance). Mr. Gothie's Chopin had rather unorthodox treatment, and occasionally too much vigor. Encores of a light order were added. H. I. B.

Elizabeth Brown, March 28, E.—Miss Brown, an extremely pretty blonde, in her recital revealed pianistic talent that at the present time is evidenced chiefly by fleet fingers and a pleasing tone. Her most effective playing was achieved in Bartok's Suite for Piano and Persichetti's two Poems. The performance of the Haydn, Chopin and Brahms works was less satisfying, for here a self-consciousness seemed to stand between the music and the audience. Not urgency of musical expression but a certain rather superficial, although pleasant conception marked her renditions. G. B.

(Continued on next page)

Dorothea Lang Back from Europe

Dorothea Lang, mezzo-contralto, gave a recital in Times Hall on March 18, on her return from a tour in Europe. The American singer made her operatic debut in Milan in 1939 in the role of Amneris in Aida, and afterward appeared extensively on the Continent. In Mexico City she took leading roles with the Opera Nacional, and sang with orchestra under such conductors as Erich Kleiber, Carl Alwin, Gaetano Merola and Otto Klemperer. She also has been heard with orchestra and in concert in California and other western states of this country. (Photo—Ely)

CELEBRITY ARTISTS CORP.
119 W. 57th St., N. Y. 19, N. Y.
Radio & Television Representative:
WALTER PRESTON MANAGEMENT, INC.
424 Madison Ave., N. Y. C. 17

Crandall & Kortkamp
Duo-pianists

David DAVIS
Violinist

Bob HARTER
Folk Singer

Joseph JAMES
Baritone

Gloria LORA
Soprano

Maxine MOORE
Mezzo-soprano

Evelyn MacGREGOR
Contralto

Frank ROANE
Baritone

Hollace SHAW
Soprano

ROSALIE MILLER
TEACHER of SINGING
and INTERPRETATION
800 West 57th St., N.Y.C. 19 Circle 6-0475

ARPAD SANDOR
COACH
Program Building for Recitals
50 W. 67th St., N. Y. Phone: SU. 7-4988

MILLICENT FRANCES **KLECKNER**
OPERATIC COACH SINGING TEACHER
Established 20 years
24 Central Park South, N.Y.C.—EL. 5-0552

HELEN GRECO
SOPRANO
OPERA — CONCERT — RADIO — ORATORIO
Mgt.: Dolores Hayward
113 W. 57th St., New York 19, N. Y. CO. 5-0465

RALPH LEOPOLD
PIANIST
Studio: 30 West 60th St., N. Y. C.

DR. MAX CUSHING
SINGING TEACHER AND COACH
Studio 5A: 18 W. 55th St., N. Y. C. Phone: PL 7-8730

MARY FRANCES **CASSELL**
Violin Artist

VICTORIA SHERRY
LYRIC SOPRANO
OPERA — CONCERT — OPERETTA
Suite 701, 119 W. 57th St., New York 19, N. Y.

CAROLINE BEESON FRY
TEACHER OF SINGING
Write for full information
2 Orchard Pkwy., White Plains, N. Y.; 153 W. 57 St., N. Y. C.
White Plains 9-3300 Col. 5-8900

JULES WOLFFERS
PIANIST — TEACHER — LECTURER
Boston University College of Music

HORTENSE LOVE
SOPRANO
Concert — Oratorio — Radio
Suite 701, 119 West 57th St., N. Y. 19, N. Y

LOIS HUNT
Soprano
"Metropolitan Auditions of the Air" Winner
Exclusive Management: Harak Attractions, Inc.

ROBERT SCHENK
Former member New York Philharmonic
— SCHOOL of VIOLIN —
Elementary Instruction — Virtuoso & Ensemble Coaching
Studio: 131 W. 87th St., New York City TR. 7-1984

ROBLEY LAWSON
TEACHER OF SINGING
440 Riverside Dr., New York 27 MO. 2-0573

HENRIETTE SCHREURS-HOLDER
Violinist
SEASON 1949-50
P. O. Box 143—Astoria Station, New York 23, N. Y.

MARGARET SPEAKS
SOPRANO
Celebrity Artists Corp., 119 W. 57th St., N. Y. C. 19
Walter Preston, Personal Rep., 424 Madison Ave., N.Y.C. 17

FRANCES CLEVELAND
SOPRANO — TEACHER
How to Play With Your Voice — Appointments by mail
Studio 905, Carnegie Hall, N. Y. C.

CALLINICOS
CONDUCTOR — PIANIST — COMPOSER
RCA Victor Red Seal Records with Mario Lanza
Suite 701, 119 West 57th St., N. Y. C. 19

LILY DJANEL
LEADING SOPRANO
PARIS OPERA — METROPOLITAN — LA SCALA, MILAN
F. Horwitz, Salle Gaveau, Rue de la Boétie, Paris, France

JACQUES DE MENASCE
COMPOSER — PIANIST
Personal Representative: HERBERT BARRETT
250 West 57th St., New York 19, N. Y.

NORMAN ATKINS
BARITONE
OPERA — CONCERT — RADIO
Pers. Rep.: FRANK CHAPMAN—667 Madison Ave.—N.Y.C. 21

ELEANOR KNAPP
MEZZO-SOPRANO
Pers. Rep.: FRANK CHAPMAN—667 Madison Ave.—N.Y.C. 21

STELLA ROMAN
LEADING SOPRANO METROPOLITAN OPERA
MGT.: HUROK ARTISTS INC.
711 5th Ave., N. Y. 22, N. Y.

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1009—25th Street, Des Moines 11, Iowa

ADELAIDE VAN WEY
CONTRALTO
Pers. Rep.: MURIEL FRANCIS & ASSOCIATES
745 Fifth Ave., New York 23, N. Y.

Elizabeth TRAVIS
PIANIST
Concert Management HOWARD R. WILL
332 So. Michigan Ave., Chicago 4, Ill.

FRANZ ALLERS
CONDUCTOR
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C.

JOHN HERRICK
BARITONE
Concert Radio Oratorio
Suite 701, 119 West 57, New York 19, N. Y

Bartlett & Robertson
"The Alpha and Omega of Two-Piano Teams"
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C.

Todd Duncan
BARITONE
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C.

EVERETT LEE
Conductor of Cosmopolitan Symphony
Pers. Representative: W. D. Allen
35 Perry Street, New York CHelsea 3-2285

HELEN THIGPEN
SOPRANO
Pers. Rep.: ALONZO GREENE ATTRACTIONS
536 W. 158th St., N.Y.C. 32—WAdsworth 3-7338

Marino NARDELLI
Pianist
AVAILABLE SEASON 1950-51
Suite 701—119 West 57th Street, N. Y. C. 19

LORENZO ALVARY
BASS-BARITONE
Metropolitan Opera—San Francisco Opera
MGT.: JUDSON, O'NEILL & JUDD, INC.

NEW YORK CONCERTS

(Continued from preceding page)

Suzanne Bloch, March 29, E.—Presenting delightful music of the 16th, 17th and 18th centuries, this virtuoso of the lute and virginals and conductor of ability was assisted by ten other capable performers. Miss Bloch was heard in music for lute by Neusiedler, de Milano, Vallet and others; also in songs to the lute by Circa, Neusiedler, Attaignant, de Fuenllana, Willaert, Dowland, Cavendish and her own works. She gave particular pleasure in seven 16th Century airs faultlessly played on the virginals. The Psalter Singers, directed by Miss Bloch, gave a good account of themselves in three scores of the same period by Le Jeune, Arcadelt and Jannequin. Handel's Sonata in F major, played on alto recorder with virginals and viola da gamba, was a featured opus. Miss Bloch's lute playing of Bach's Prelude in E flat major and Prelude in C minor was a major feat, her musicianship throughout versatile and brilliant. Other participants were: Paul Smith, recorder; Nina Courant, viola da gamba; Psalter Singing comprising Nancy Ferris, Frances Jeffery, sopranos; Sally Salinger, Norma Weaver, altos; John Beaven, Robert Weaver, tenors; Michael Manheim, Willis Stevens, basses. H. I. B.

CARNEGIE RECITAL HALL

Ben Belfer, March 26, A.—With Milford Snell playing fine accompaniments, Mr. Belfer presented a long and difficult program composed of classic airs, familiar lieder of Schubert, Brahms and Hugo Wolf, and French and American songs. A particularly interesting group listed Hatender Nosea, by Wilensky; Erev, by R. Starer; A Nigun, by Lazar Weiner. The one aria, O Lisbona, from Donizetti's Don Sebastiano, was beautifully sung. Mr. Belfer has a feeling for lyric line, and his understandable enunciation is coupled with an appealing vocal quality which promises well for his future work as a recitalist. M. C.

Nathaniel Dickerson, N. Y. debut, March 26, 5:30 p.m.—The end of the season is bringing more than its usual quota of brilliant debuts. That of Mr. Dickerson revealed the tenor as a self-possessed and musicianly singer with a voice of power, brilliance and variety of color. He showed good knowledge of the mechanics of singing except for an occasional tendency to sing too loudly, perhaps owing to nervousness. An instrumental quartet composed of Frank Scocozza, violinist; Ross Norwood, flutist; Charles McCracken, cellist and Melvin Kaplan, oboist, accompanied in the Bach solo Cantata No. 189. Other offerings included Lieder by Schubert and Strauss, French numbers by Poulenc and Massenet (Le Reve from Manon), and in conclusion, Negro spirituals and songs in English. David Garvey was at the piano. D. B.

Margery Hyde, April 2, 5:30 p.m.—The coloratura soprano revealed a voice of sweetness and clarity in a program of Haydn and Handel arias, French songs, the Air du Rossignol from Massé's Les Noces de Jeannette, a Spanish group and numbers in English by Campbell-Tipton, Menotti, Griffes and Maurice Jacquet. With further study, the attractive qualities of her tones augur well for her. She was accompanied by Jean Valz, who also offered solos by Chopin. D. B.

SOLOMON
PIANIST
Exclusive Management: A. STROK
119 W. 57th Street New York, N. Y.

BROOKS SMITH
PIANIST
Suite 701, 119 West 57th St., New York 19, N. Y.

INEZ MATTHEWS
SOPRANO
Mgt.: Katherine Moran Douglas
Ossining, New York Tel.: Oss. 2-2409

MARYSE CONDÉ
SOPRANO
OPERA — CONCERT — RADIO — ORATORIO
Suite 701—119 West 57th St., N. Y. 19, N. Y.

INEZ BULL
COLORATURA SOPRANO
Concert — Radio
Suite 701, 119 West 57th St., New York 19, N. Y

ROLAND FIORE
CONDUCTOR — COMPOSER
City Center Opera—Musical Director for Shuberts
Suite 701—119 W. 57th St., N. Y. C. 19

MURIEL RAHN
SOPRANO
Management: Dick Campbell Concerts
81 East 125th St., New York 35, N. Y.

IRVING BECKER
VIOLINIST
SEASON 1949-50
Suite 701—119 West 57th St., N. Y. C. 19

R A Y L E V
AMERICAN PIANIST
Concert Div.: W. COLSTON LEIGH, Inc.
521 Fifth Ave. New York 17, N. Y.

J. BEEK
Nederlandsche Concertdirectie
International Concertagency
The Hague (Holland) 82 Koninginnegracht

Henry Colbert
205 W. 57th St., New York 19, N. Y.

ALBENERI TRIO
ERICH ITOR KAHN Piano — GIORGIO CIOMPI Violin — BENAR HEIFETZ 'Cello

STEFAN AUBER
'Cellist

CARLO FERRO
Violinist

SEYMOUR MANDEL
Baritone

EARLY MUSIC FOUNDATION
Ruth Kisch-Arndt, director

Management and Publicity for NEW YORK RECITALS

Kittain-Chaliapin Students to Appear

Mme. Lydia Chaliapin, daughter of the renowned Russian basso, with artist-pupils chosen from the roster of the Kittain-Chaliapin Studios, will be heard in recital at Town Hall, April 27.

Top row, l. to r., Rita Kittain and Lydia Chaliapin, with two artist pupils, bottom row, l. to r., Raina Simeonova, soprano, and Tamara Bering, mezzo-soprano. (Photos—Abresch, Carlet Ainé, Boris Bakchy.)

Mme. Kittain, teacher and director, made her debut at the Moscow Opera and was engaged for leading soprano roles in various opera houses of the Continent. She established her voice studio in Milan; subsequently she came to New York City, where with Mme. Chaliapin she has for some seasons been engaged in training singers for stage and concert careers.

Naumburg Artists to Bow

The Walter W. Naumburg Musical Foundation will present four artists in New York debut next season. Winners of the auditions held by the Foundation are Betty Jean Hagen, violinist; Angelene Collins, soprano; Margaret Barthel, pianist; and Esther Glazer, violinist. The Foundation announced that four awards were given this year due to the fine quality of the talent. Artists were selected from 129 applicants. Final judges were Chalmers Clifton, chairman, Leon Rothier, Philip James, Zino Francescatti and Isidor Philipp.

Mertens Visiting Europe

André Mertens, executive vice president of Columbia Artists Management, Inc., sailed on the S.S. Stockholm on April 4 for a three-month tour of the music centers of Europe. The purpose of his visit is to survey the foreign musical scene, to discover outstanding new artists and to discuss with foreign concert and opera managers the possibilities of engaging young American talent.

League Gives New Works

The last concert this season of the League of Composers, at the Museum of Modern Art on March 26, offered a program of new chamber works. Played by Joyce Flissler, violin, Ralph Mendelson, viola, Charles McCracken, cello, and Warren Henry, piano, Robert Palmer's Piano Quartet (1945-47) opened the evening. The work is written with a firm grasp of structural problems, but not revealing a very personal style. Nicolai Nabokov's Concerto Corale for flute, strings and piano (1950) performed by Julius Baker, flute, Joyce Flissler, Mary Kitz, violins, Ralph Mendelson, viola, Charles McCracken, cello, Stewart Sankey, bass, Warren Henry, piano, with the composer conducting, is the work of a first rate craftsman of excellent taste, who finds himself at home in many styles. It is refined in its sonority and color, expressive in its lyricism, witty and charming at the same time. Gottfried von Einem's Sonata for violin and piano (1949), excellently played by Broadus Erle, violin, and Beveridge Webster, piano, lacks personality. Poulenc has been godfather to many of its musical ideas and the *Larghetto* is influenced by Mahler's nostalgic idiom.

The *pièce de résistance* was the premiere of Leon Kirchner's Quartet (1949), superbly interpreted by the Juilliard String Quartet (Robert Mann, Robert Kopf, violin, Raphael Hillyer, viola, Arthur Winograd, cello). Here is a composer whose music abounds with ideas, who has developed his own musical language and color. Mr. Kirchner expresses, in a highly personal idiom and with striking devices, musical ideas which on their nervous sensitivity are a legitimate expression of our time. H. W. L.

Birmingham Civic Symphony Award

BIRMINGHAM, ALA. — The Birmingham Civic Symphony, Arthur Bennett Lipkin conductor, is closing a successful first season. The orchestra is backed by business men and civic leaders, the Alabama Federation of Music Clubs and other women's organizations, with the intention of establishing a State Orchestra to provide an outlet for talent and to afford people all over Alabama the opportunity to hear symphonic music first hand. Children's and Youth Concerts are part of the plan, and it is proposed to present local artists and composers, and by open rehearsals to let people observe how a musical performance takes shape. Through the State Federation of Music Clubs, Mr. Lipkin has created an award of $250, the "Lois Picard Award," for a prize-winning work by an Alabama composer, which will be performed at one of the regular concerts.

Next season the orchestra is booked for appearances in various sections of the state, as well as in Birmingham.

AMTL Marks 25th Year

The Associated Music Teachers League, Rose Raymond, president, Aaron Ornstein, founder, celebrated their 25th anniversary with a banquet at the Hotel Dorset on March 26. A musical program was given by Livio Mannucci, cellist, and Angela Chope, soprano. Miss Raymond and Howard Kasschau were the speakers. Doris A. Humphrey headed the entertainment committee.

Swiss Music Library Formed

The Swiss League of Composers announces the establishment of the Swiss Music Library, headed by Marguerite Staehelin. The library aims at acquainting the American musician and music lover with the latest works of Swiss composers. Further details will be released in forthcoming issues of the Musical Courier.

Cleveland Extends Szell Contract

CLEVELAND. — The management of the Cleveland Orchestra announces the reengagement of George Szell, now completing his fourth year as musical director of the organization. The new contract covers three years.

P.C.W. OPERA WORKSHOP
INDIVIDUAL COACHING—DRAMATICS—LANGUAGES
STAGE DEPORTMENT—FENCING
Summer term—Six Weeks—June 19-July 29
Richard Karp, *Director*
For further information write
OPERA WORKSHOP
PENNSYLVANIA COLLEGE FOR WOMEN
Woodland Road, Pittsburgh 32, Pa.

NATIONAL CONCERT & ARTISTS CORP.
CONCERT DIVISION
Marks Levine, Director
711 Fifth Ave., New York 22, N. Y.
Includes For Season 1950-1951

Kurt Baum
LEADING TENOR — METROPOLITAN OPERA

Eula Beal
CONTRALTO

Marion Bell
SOPRANO

Ellabelle Davis
"The best the American concert stage can offer."—*Boston Herald*

Doris Doree
DRAMATIC SOPRANO
Metropolitan Opera — Covent Garden

Frank Edwinn
BASS-BARITONE
". . . uncommon interpretive skill—unforgettably touching."—*Noel Straus, N. Y. Times*

Francine Falkon
CONTRALTO

Joan Hammond
LYRIC — DRAMATIC SOPRANO

Mack Harrell
BARITONE
Metropolitan Opera — Concert — Oratorio

Steven Kennedy
AMERICAN BARITONE

Robert Merrill
LEADING BARITONE — METROPOLITAN OPERA
Per. Rep.: Moe Gale, 48 W. 48th St., N. Y. C.

Rosalind Nadell
MEZZO-SOPRANO

Salzedo CONCERT ENSEMBLE
Carlos Salzedo — Jeanne Chalifoux
Ruth Freeman — Mary Hill Doolittle

Richard Tucker
LEADING TENOR — METROPOLITAN OPERA

Floyd Worthington
BARITONE

KARL E. TUNBERG
PIANIST—TEACHER
220 Lyric Building, Omaha 2, Nebraska

WILLIAM YARBOROUGH
AMERICAN CONDUCTOR
Chesterfield Apartments Richmond, Va.

JULIA HUME-RHODE
TEACHER OF SINGING
OPERA — CONCERT — ORATORIO
113 W. 57th St., N. Y. 19, N. Y. JU. 6-0040

HELEN LE CLAIRE
CONTRALTO
"... her interpretations disclosed good style and musicianship." *J. D. Bohm, N. Y. Herald-Tribune*
Pers. Rep.: H. A. Carisse—380 Riverside Dr., N.Y.C.

ALCI
Associazione Lyrica Concertistica Internazionale
Via Santa Radegonda 11, Milano

SHIRLEY RUSSELL
SOPRANO
Covent Garden, London.
Mgt.: William L. Stein, 113 W. 57th St., N.Y.C. 19

MARIETTA BITTER
HARPIST
Suite 701—119 West 57th St., N. Y. 19, N. Y.

ISABELLE COLLINS
SOPRANO
CONCERT — ORATORIO — RADIO
Suite 701 119 West 57th St., N. Y. 19, N. Y.

SONYA
MEDVEDIEFF - BLINDER
TEACHER of SINGING and INTERPRETATION
57 West 75th St., N. Y. C. 23 Tel. EN. 2-7673

HANS J. HEINZ
TENOR—TEACHER OF SINGING
Faculty Chatham Square Music School of N. Y.
Faculty Peabody Conservatory, Baltimore, Md.
1261 Madison Ave., N. Y. C. LEhigh 4-7192

EVERETT FRITZBERG
PIANIST
Personal Representatives
MARGUERITE HOFFMANN, 4250 1st Ave. So., Mpls. 9, Minn.
FRANCES OLSON, 578 62nd St., Oakland, Cal.

Prof. Max KLEIN
former head vocal department Vienna Conservatory
Pupil of Jean de Reszke
For Appt.: EN. 2-5500 — 100 W. 80th St., N. Y. C.

MADELEINE CARABO
VIOLINIST — TEACHER
Studio 600, Carnegie Hall — By Appointment
Write: Tuttle Rd., Briarcliff Manor, N. Y.
Phone: BRiarcliff 6-1629

NORMAN SECON
CONCERT PIANIST
"Gifted young pianist . . . in his hands the piano speaks with conviction." *N. Y. Times*
Suite 701, 119 W. 57th Street, N. Y. C.

FRANCES CONAGHAN
Management—Publicity
DONNA GRESCOE, *Violinist*
Dr. HEINZ UNGER, *Conductor*
(Arrangement with NCAC)
94 Wellington Street West
Toronto 1, Canada Plaza 6046

Joseph Bernstein Heard In Solo Engagements

Joseph Bernstein, who recently made his New York debut in Town Hall, was soloist with members of the Chicago Symphony in the Middle Western city, playing the Mendelssohn Concerto. He gave recitals in Houston, Tex., Phoenix, Ariz., Middletown, O., and Reading, Pa., and will be heard in the Tchaikovsky Concerto with the Glens Falls (N.Y.) Symphony. Mr. Bernstein, at the invitation of Bronislaw Huberman, was first violinist of the Palestine Philharmonic Orchestra for 12 years, and is also the founder of the Tel Aviv String Quartet. During the summer of 1949, he was on the faculty of the Berkshire Music Festival under Serge Koussevitzky. (Photo—Whitestone.)

Richmond Philharmonic Closes Series

RICHMOND, VA.—The Philharmonic Orchestra of R.P.I. under its musical director, William Yarborough, closed its season with an interesting program. In commemoration of the 200th anniversary of Bach, it opened and ended with works by this master—the G minor Fugue and the Cantata No. 65, in which the Chorus of R.P.I., trained by Allen Warner, participated successfully. Other numbers were Mozart's Overture to The Marriage of Figaro, Rossini's William Tell Overture and the world premiere of Howard R. Thatcher's Berceuse from his Suite for Orchestra. Mr. Yarborough conducted vigorously and with skill. The audience was very appreciative.

Mr. Thatcher, head of the composition department, Peabody Conservatory of Music, Baltimore, spoke during the program about the relationship of composer and audience. As intermission speaker, Dr. Henry W. Levinger, foreign editor of the Musical Courier, also discussed the function of the music critic.

Soloists for Bethlehem Festival

Plans have been completed for the Bethlehem Bach Festival, which again this year will be held on two successive weekends, May 19 and 20 and May 26 and 27. The first week's sessions have been completely sold out.

The program, as previously announced, will include the Christmas Oratorio, The Magnificat and Mass in B Minor. Soloists will be Ruth Diehl and Bettine Bjorksten, sopranos; Lilian Knowles, contralto; Joseph Victor Laderoute, tenor; and Mack Harrell, bass.

Activities of Richard Ellsasser

Richard Ellsasser, minister of music of Wilshire Methodist Church, Los Angeles, on April 7 (Good Friday) repeats his performance from memory of the Catechism by Johann Sebastian Bach. Mr. Ellsasser was in charge of a Mozart Festival at the church on the four Tuesday evenings of March. On March 12, he played on the Organ Loft Series, and, for the April event, presented Virgil Fox. Mr. Ellsasser was commissioned to write three new anthems for performance by the Cathedral Choir during the Lenten and Easter seasons.

Black Teaching and Touring

Archie Black, coach and accompanist, has returned from a Canadian tour with Anna Kaskas, contralto. Later this spring he will fulfill engagements with Arthur Kent, baritone, with whom he traveled to the Pacific Coast last fall. In January and February Mr. Black was accompanist for the sixth year for the Columbia Opera Quartet in its transcontinental tour. This summer he will teach piano and act as accompanist for the faculty concerts at Bay View, Mich.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

April 15. New York Philharmonic-Symphony Young People's Concert, Buketoff conducting, CH, M; Morning Freiheit, CH, E; Upsala College Choir, TH, A; Yiddish Culture Chorus, TH, E; International Music Lovers Guild, TiH, E; Composers Group Concert, CFCH (Sky Room), 5:30 p.m.

April 16. New York Philharmonic-Symphony, Mitropoulos conducting, CH, A; Marc Ajeman, pianist, CH, 5:30 p.m.; Kinor Sinfonietta, CH, E; Little Orchestra Society, presenting Music Education League Winners, TH, A; Aristo Artists (Janet Southwick, soprano, Margaret Wilson, contralto, Willian Diard, tenor, Edmund Heard, baritone), TH, 5:30 p.m.; Music Lovers League, TH, E; Bach Cantata Concert, TiH, E; Mandolin and Guitar Society, CRH, A; Martha Bielberg, soprano, CRH, 5:30 p.m.; Elizabeth Kalajian, soprano, CRH, E.

April 17. National Orchestral Association, CH, E; Joseph Bloch, pianist, TH, E; Alfred Hopkins, tenor, CRH, E.

April 19. Maggie Teyte, soprano, TH, E; Bach Cantata Concert, TiH, E; Philomusic Society, CFCH, E.

April 20. New York Philharmonic-Symphony, Mitropoulos conducting, CH, E; Eunice Eaton, pianist, TH, E; Michael Brunetti, tenor, CRH, E.

April 21. New York Philharmonic-Symphony, Mitropoulos conducting, CH, E; Galeena Netchi, soprano, TiH, E; Mildred Norseen, song recital, CFCH, E.

April 22. New York Philharmonic-Symphony, Mitropoulos conducting, Leonid Hambro, pianist, soloist, CH, E; New York Mandolin Symphony, TH, E; Lucile Casemave, soprano, TiH, E.

April 23. New York Philharmonic-Symphony, Mitropoulos conducting, CH, A; Paul Freund, basso, CH, 5:30 p.m.; Marian Anderson, contralto, CH, E; Mary Davenport, soprano, TH, A; Octavia Morris, contralto, TH, 5:30 p.m.; Heitor Alimonda, pianist, TH, E; Natalie Pakcyk, soprano; Henrietta Lovelace, soprano, TiH, E.

April 24. Vladimir Horowitz, pianist, CH, E; Augusta Scheiber, pianist, TH, E; William Gordan, bass baritone, CFCH, E.

April 25. Vivaldi Festival, TH, E; Thomas Wilt, flutist, and Michele Wilt, pianist, TiH, E; Society for Forgotten Music (Vivian Rivkin, piano, Nancy Chase, soprano, Dean Dixon, conductor), CFCH, E.

April 26. Downtown Glee Club, CH, E; Isobel Walters, soprano, TH, E.

April 27. Lidia Mendelson, pianist, TiH, E; Helen Salvin, contralto, CFCH, E.

April 28. Lillian Greany, soprano, TiH, E.

April 29. Sidney Tretick, violinist, CH, 5:30 p.m.; Chamber Art Society, TH, 5:30 p.m.; Berenice Lipson, pianist, CRH, E.

April 30. Balalaika Symphonic Orchestra, CH, E; John Harms Chorus, TH, A; Theresa Goldie Green, soprano, TH, 5:30 p.m.; Joan Brainerd, soprano, TH, E; The Songsters, TiH, E; Angela Grego Matessian, soprano, CRH, 5:30 p.m.; New York Flute Club, CRCH, E.

Dorelle Concert Trio of New York
MAXINE DORELLE, *soprano* — JASCHA FASTOFSKY, *violinist* — WALLACE KOTTER, *pianist*
FULLY BOOKED—1949-'50
NOW BOOKING—1950-'51
Per. Rep.: Dorelle, 34 Beekman Pl., N.Y.C. 22

PASSED AWAY

KURT WEILL, 50, noted composer, passed away of a heart ailment in a New York hospital on April 3.

Born in Dessau in 1900, the son of a cantor, he was sent to Berlin to study with Humperdinck at 18, and then began to conduct opera at a small Westphalian theatre, returning again to the capital for work with Busoni. His first stage score was a children's ballet, and in 1926 his initial success was won with Der Protagonist, a short opera to a text by Georg Kaiser, produced by the Dresden Opera. With the same librettist, he produced two short operas, Royal Palace and The Czar Has His Photograph Taken, heard at the Berlin Opera, and then produced with Bertold Brecht the Dreigroschenoper, a modern version of The Begger's Opera, which had more than 2,000 hearings in Germany. Another production by the pair was The Rise and Fall of the City of Mahagonny, which was given widely. In 1932 they wrote The Silver Lake, a satire on Nazism, and the composer was thereafter banned. Going to Paris, he composed The Seven Deadly Sins, a ballet, for Tilly Losch, and a musical play, Marie Galante, book by Jacques Deval.

After residing in London, Weill was brought to the U. S. in 1935 by the late Max Reinhardt to do the score for the morality play, The Eternal Road.

Best known to the great public for his song hits such as September Song, Speak Low and Jenny, Mr. Weill in several of his music dramas gave a novel new direction to our stage. His American career was one of phenomenal productivity and many successes. Among the Broadway shows for which he wrote the music were Johnny Johnson, Knickerbocker Holiday, Lady in the Dark, One Touch of Venus, The Firebrand of Florence, A Flag Is Born, Street Scene, Love Life, and Lost in the Stars. His folk opera, Down in the Valley, also had a marked success. His output also included Der Jasager, a school opera on a Japanese theme, produced in New York by the Neighborhood Music School.

Weill, who became an American citizen in 1943, was a member of the Playwrights Company and the council of the Dramatists Guild. The League of Composers honored him at a program of his chamber works when he first came to this country. His widow, the former Lotte Lenya, an opera singer, survives, as do his parents, living in Israel.

MRS. AMALIA MORINI, 82, retired concert pianist, died at her home in New York on March 31. She was born in Vienna, and came to this country some years ago with her husband, Oscar Morini, a former instructor at the Vienna Conservatory of Music. Also surviving are their children, Erica Morini, violinist; Albert Morini, New York concert manager, with whom she made her home; Haydee Morini, a dancer; Mrs. Alice Wolski, pianist, of San Francisco; Mrs. Stella Riccardi, and Frank Morini of Nice, France, all of whom were present at her funeral.

FERRUCCIO BONAVIA, 73, violinist and critic, died on February 20, according to advices from London. He was born in Trieste in 1877, studied in Milan and played in Richter's orchestra in London for 10 years. He wrote articles on music for the Manchester Guardian, and in 1920 became critic of the London Daily Telegraph, also contributing London letters to the New York Times.

ANDREA PALESTRINA
VOICE CULTURE — INTERPRETATION — REPERTOIRE
113 West 57th Street • Circle 5-6581 • New York 19, N. Y.

WILLIAM PIERCE HERMAN
TEACHER OF PATRICE MUNSEL OF THE METROPOLITAN OPERA ASSOCIATION
19 East 94th Street, New York 28, N. Y. ATwater 9-6738

ROSATI
The ONLY VOCAL TEACHER of
BENIAMINO GIGLI
Teacher of Lauri-Volpi, Melton, Lanza, Tentoni, Kaskas, London, Evelyn Case, Pritchett, Guida, Evans, Carruba, Di Francesco.
205 W. 57th St., N. Y. C. COlumbus 5-0393

SAMUEL **MARGOLIS**
Only Voice Teacher of
ROBERT MERRILL
Sensational Young Baritone of Metropolitan Opera and other famous singers
152 W. 57th St., N. Y. C. COlumbus 5-9188

ALFREDO **MARTINO**
VOCAL TEACHER
Author of Book
"TODAY'S SINGING"
Obtainable upon request
260 West End Ave., N. Y. 23

HERBERT **JANSSEN**
LEADING BARITONE
Metropolitan, San Francisco Operas
Booking for OPERA, CONCERT, RADIO
Exc. Mgt.: Ludwig Lustig
11 W. 42nd St., Suite 1307, N. Y. 18, N. Y.

ELISABETH **SCHUMANN**
Will Accept a Limited Number of Advanced Students
Applications to be sent to
Concert Direction ANNIE FRIEDBERG
251 W. 57 St., N. Y. 19

Melitta **HIRZEL**
ONLY VOCAL TEACHER OF
ERNA BERGER
For appt.: Write or Phone 8267 Austin St., Apt. 403, Kew Gardens, L. I.—Virginia 7-8164M

MORTON I. **MASHIOFF**
Distinguished Baritone
Authority on Voice Production
Specialist in the extension and development of the singing range in the Male Voice.
Free Audition by Appointment
635 W. 174th St., N. Y. C. — WA. 7-6333

HELEN **CHASE** VOICE
TEACHER OF OUTSTANDING ARTISTS
CONCERT — OPERA — RADIO
Member NYSTA and NATS
251 W. 92nd St., N. Y. 25 TRafalgar 7-9192

VEDAL
Concert-Opera Tenor—Teacher of Singing
Authority on Voice Building
160 West 73 St. N. Y. C. 23
TRafalgar 7-5781

EDGAR MILTON COOKE
Teacher of Singing
140 W. 57th St., New York 19 CIrcle 7-3051

Musical COURIER
A colorful panorama of the world's music in text and pictures. Activities of musicians everywhere, vivid reports of events in the chief music centers of the Americas, post-war Europe and elsewhere, are regularly featured.

MUSICAL COURIER, 119 West 57th St.
New York 19, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year.
Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

25 cents per copy at the newsstands

MME. LENOX-DARCY
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. 19 CO. 5-8450

ANNE ROSELLE
SOPRANO and SINGING TEACHER
Faculty of the N. Y. College of Music
42 Riverside Drive, N. Y. C. TR. 7-7152

BERNARD TAYLOR
TEACHER OF SINGING
Juilliard School of Music
484 Riverside Drive, N. Y. C. MOnument 2-6797

BETSY CULP DORNAY
VOICE TEACHER and COACH
Among best known exponents are:
LUCILLE MANNERS
DOROTHY KIRSTEN
MORTON BOWE
344 West 72nd St., New York TRaf. 7-4999

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Bel Canto Art of Singing
Coach; Opera - Oratorio - Lieder
610 Riverside Drive, N.Y.C. 31—WA 6-2388

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIQUE
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

HEDY SPIELTER
PIANIST — PEDAGOGUE
Teacher of Toba Brill, Denise Dubs, Alan Mandel
Former teacher of Richard Korbel
123 West 79th St., N. Y. C. TR. 3-6890

MME. EMMA FRANCO
Italian Grand Opera Singer
Accepts Pupils For
OPERA — CONCERT — ORATORIO
57 W. 75th St., N. Y. 23 TR. 7-4281

MAUD GUTZMER
VOCAL STUDIO
607 Fine Arts Building, Chicago 5, Ill.
Tel.: DE 7-7266

MITCHELL SADEWITZ
TEACHER OF PIANO
1442 Union Street Brooklyn 13, N. Y.
Tel.: PResident 4-1226

THE SYDNEYS
TEACHERS of SINGING
Specialists in Voice Training for Children & Adults
201 E. 40th St., N. Y. C. 16 MUhill 2-4271

IRMA ZACHARIAS
Only Teacher of Violin Virtuosi
MAURICE WILK & BEVERLY SOMACH
Interviews by Appointment Only
Studios: 235 W. 71 St., N.Y.C. 23 ENdicott 2-1145

ANTON ROVINSKY
PIANIST—TEACHER
617 Steinway Hall, New York 19, N. Y.
Studio Tel. CI 7-0773 Res. GR 3-6014

FRIEDA FELDMAN *Pianist*
Specialist in Music Education for Young People
Pedagogy Classes for Teachers
Studios in Manhattan and Bronx
2710 Webb Ave., Bronx, N. Y. Tel.: KI 6-4246

MARGARET BRISTOL (NYSTA)
Director of church & radio choirs, Theatre Wing group.
Safe training of young & mature voices, private or group.
Make singing your Business, or your Hobby with a Bonus
160 W. 73rd St., N.Y.C. 23 TR 7-6516 or TR 7-6700

EDWARD GARRETT
TEACHER OF VOICE AND PIANO
166 W. 72, New York 23, N. Y. SC. 4-6719
1612 Locust St., Philadelphia Pa. PE 5-8025

PAUL LAREY
TEACHER of VOICE
TECHNIQUE — INTERPRETATION
148 W. 72nd St., N. Y. C. ENdicott 2-1567

JACOB EISENBERG
TEACHER OF PIANO
Author of The Pianist and other music books.
Studio: 312 77th St., North Bergen, N. J.

PROFESSIONAL DIRECTORY

MARSCHALL MUSIC STUDIO
EVA MARSCHALL
TEACHER of PIANO — ACCOMPANIST
226 Lexington Ave., N. Y. C. 16 — MU. 4-1185

JACK EPSTEIN
BARITONE
CONCERTS — OPERA — TEACHING
Music Studios: PALM BEACH, FLA.
Inquiries to: Suite 701—119 W. 57th St., N.Y.C.

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone CIrcle 7-2634

LOUISE JENKINS
TEACHER OF SINGING
VOICE BUILDING — COACHING
260 West End Ave., N. Y. 23, N. Y. TR. 4-0646
Member NYSTA and NATS

IREYNE STARIKOFF CONCERT PIANIST
PEDAGOGUE. Exponent of ISIDOR PHILIPP Principles.
Classic and Modern Repertoires — TWO-PIANO WORKS.
2685 University Ave., N. Y. C., 63
317 West 84th Street, N. Y. C. 24 Kingsbridge 2-2704

MME. DE SANTI
Graduate, Royal State Academic High School of Music Berlin • Operatic Primadonna: Milan; Royal Opera, Rome; France; U.S.A.
Teaches: VOICE — OPERA — ACTING
730 Amsterdam Ave. (near 96th St.) New York, N. Y.

ALFRED STOBBI-STOHNER
TEACHER OF VOICE
ACCOMPANIST—COACH
138 West 56th St., N. Y. C. CIrcle 6-6938

FRANCES MANN
PIANO FACULTY
JUILLIARD SCHOOL OF MUSIC
257 West 86th Street, New York 24, N. Y.
TRafalgar 7-5864

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

GERTRUDE ARNOLD
TEACHER OF SINGING
MUSICAL OPERETTA—TELEVISION—RADIO
850 Seventh Ave., (55th St.) N. Y. C. CI. 7-0850

LILI WEXBERG
TEACHER of SINGING
Voice Placement
Faculty N. Y. College of Music
Studio: 58 E. 86th St., N. Y. 28, N. Y. BU. 8-7791

RICHARD McCLANAHAN
Matthay exponent, formerly his representative. Private Lessons, Teachers Courses, Forums—Summer class—Southwest Harbor, Me.
801 Steinway Bldg., N. Y. C. (Tues.-Fri.) CI. 6-8950, other days, KI. 9-8034

MME. GERTRUDE H. GLESINGER
TEACHER of SINGING
For Artists and Students — Children's Workshop
Studios: Carnegie Hall and
440 E. 78th St., N. Y. C. BU 8-2991

EVANGELINE LEHMAN
TEACHER OF VOICE
167 Elmhurst Ave., Detroit 3, Mich. Tel.: To. 5-8413

CARLOS SANCHEZ
VOICE BUILDING
TONE PRODUCTION, REPERTOIRE
Studio: 50 West 67th St., N. Y. SU. 7-4050

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

GLADYS MAYO
TEACHER OF PIANO
Piano Faculty, Juilliard School of Music
550 Riverside Drive, N. Y. C. MO. 2-6114

PROFESSOR VIKTOR FUCHS
VOICE STUDIOS
Only teacher of Igor Gorin and Irene Jessner (Metropolitan Opera)
5241 Franklin Ave., Hollywood 27 Tel.: NO. 6311

FANNY CLEVE
TEACHER OF SINGING
Opera Work Shop — Concert — Oratorio
160 W. 73rd St., N. Y. C. 23 TRafalgar 7-6700

ROSE RAYMOND
PIANIST AND TEACHER
Exponent of TOBIAS MATTHAY Principles
Summer Courses New York City
320 West 86th St., N. Y. 24, N. Y. EN. 2-7586

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York 11, N. Y.
Phone: CHelsea 3-4484

ZENKA STAYNA
VOICE TEACHER and COACH
Teacher of Danica Ilitsch and Inge Manski of Metropolitan Opera Assn.
172 East 91 Street, N. Y. C. TR. 6-0744

PROF. JACQUES STUECKGOLD
SINGING TEACHER of
These METROPOLITAN ARTISTS
Grete Stueckgold, Zinka Milanov, Kurt Baum, Mario Berini, Gerhard Pechner, Alexander Sved, Max Lorenz and Sigrid Onegin, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Marita Farell.
235 W. 76th St., N. Y. Tel. ENdicott 2-7484

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y

Prof. ANGELA WESCHLER
GUIDANCE FOR PIANO TEACHERS
Teaching Aids for Practising and Prospective Piano Teachers
171 West 71st St., N. Y. C. SChuyler 4-7678

CARL M. ROEDER
TEACHER OF PIANISTS
AUTHOR of Liberation and Deliberation in Piano Technique and A Practical Keyboard Harmony *(Schroeder & Gunther)*.
608 Carnegie Hall New York 19, N. Y

ELEANOR MARUM
NOTED SINGER and TEACHER
ACKNOWLEDGED VOICE AUTHORITY
Voice Placement — Diction — Coaching
5 West 86th St., N. Y. C. SChuyler 4-6334

HERTA SPERBER
SOPRANO — TEACHER OF SINGING
Head, Vocal Dept., R. I. Conservatory
N. Y. Studio: Mon., Thur., Fri.
201 W. 77th St., N. Y., N. Y. TR. 4-2362

MILA TROUK
VOICE PLACEMENT (BEL CANTO) and CORRECTION
OPERA — CONCERT — ORATORIO
Repertoire Building in Six Languages
11 W. 52nd St., N. Y. C. EL. 5-4029

SOLDANO — SCHULEEN Studios
VOICE • REPERTOIRE • SEMINARS
IN VOCAL ACOUSTICS AND INTERPRETATIVE STYLE
46 West 84th St., N. Y. 24, N. Y. SU. 7-5699

RAYMOND BAUMAN
CONCERT PIANIST, COMPOSER and COACH
Auditions by appointment
160 West 73rd St., (Studio 3F) New York 23
TRafalgar 7-6700

ROBERT POWELL *TENOR*
Authorized Teacher of the "Garcia Vocal Method"
Member of National Association of Teachers of Singing; Artist Voice Faculty, Cincinnati Conservatory of Music, Highland Avenue and Oak Street, Cincinnati, Ohio
Traditions of Garcia, Viardot, Von Klenner

MUSICAL JOTTINGS

Changes at the "Met" are coming along thick and fast. **Rudolf Bing,** the new manager, has engaged **Margaret Webster,** well known theatrical stage director, for that function in the revival of Don Carlos, and **Rolf Gerard** is to design the sets. Great turnover in conductors is expected. **Fausto Cleva,** who used to be "Met" chorus master, also manager of the Chicago Opera and musical director of the Cincinnati Zoo Opera, is returning as conductor. Among the batonists who have resigned is **Jonel Perlea,** who has signed with the San Francisco Opera. **Danny Kaye**—no less—has been invited to act the role of the Jailer in Die Fledermaus. . . . **Arthur Judson** has been re-elected president of the New York Lotos Club. . . .

Abbey Simon left for his third European tour this season after performing the **Schumann** Piano Concerto with the U. S. Military Band at West Point; his first stop was London, where he played **Brahms'** B Flat Piano Concerto with the London Symphony under **Sir Malcolm Sargent.** . . .

Recent movie previewed was the short feature, A Time for **Bach,** enacted by members of the **Bach Aria Group, William Scheide,** director, offering interesting contrasts between cacophonies of modern cities and harmonious plan of that master's works. . . .

Ralph Magelssen recently sang the role of Grieg in Song of Norway with the St. Paul Civic Opera. . . . **Mimi Benzell,** billed as "the world's most beautiful opera star," has been singing in the Flame Room of the Hotel Radisson in Minneapolis. . . .

Annual scholarship honoring **Salvatore Baccaloni** has been established at Wagner College, Staten Island, N. Y., for a freshman music student; the basso recently gave a benefit recital which realized $1,000 for the college building fund. . . .

The Sioux City Symphony, of which **Leo Kucinski** is the conductor, is to be municipally subsidized; at a regular city election on March 27 the voters approved a tax levy for its support. . . .

Gladys Swarthout, after her Hawaiian appearances, spent a few days in Palm Beach before starting a Spring concert tour in Atlanta. . . .

Rose Bampton, "Met" soprano, has been elected a member of the California Branch of the "Tip Toppers" Club; only gals more than five feet, nine inches in height, are eligible. . . .

Norman Atkins was soloist with the Little Orchestra Society, under **Thomas Scherman,** in **Falla's** puppet opera, Master Pedro, in children's concerts given in New York, Brooklyn, White Plains and Newark. . . .

A protest has been launched with UNESCO in Paris by the Bureau Artistique d' Athènes, against the high rate of taxation on concerts in Greece, said to be approximately 110 per cent (?) in some cases. . . .

All the 30,000 members of Local 802 AFM, recently were given chest X-rays gratis. . . .

Margaret Truman accepted invitation to be honor guest at the Robin Hood Dell's 21st anniversary dinner in Philadelphia, April 17, and will sing as soloist in that group's Fairmount Park concert, July 27. . . .

Mark Twain's Huckleberry Finn is to be made into a musical film by MGM, directed by **Arthur Freed.** . . . **Enrique Jorda,** Basque conductor of the Capetown Municipal Orchestra, conducted a recent concert of music by **Roy Harris, Aaron Copland, Samuel Barber, Morton Gould** and **William Schuman,** in exchange for a program of South African works to be played in Washington by the National Symphony Orchestra. . . .

Chattanooga, Tenn., on April 2 and 4 gave a **Bach** Festival including the first performances in that region of the St. Matthew Passion under the direction of **Werner Wolff.** . . . Jacksonville, Fla., has a new Symphony Orchestra of 70 players, which gave a concert recently under the baton of **Van Lier Lanning.** . . .

ISADORE FREED AND BELA URBAN, violinist, looking over the score of Mr. Freed's new Suite for violin. The work was premiered in New London, Conn., on March 6 and repeated at the Violin Teachers Guild concert on March 30. Both are faculty members of the Julius Hartt School.

A gold-plated RCA Victor record of **Chopin's** "Military" Polonaise, commemorating the millionth pressing of the recording made by **Jose Iturbi,** was presented to the artist on April 5 by **Frank M. Folsom,** president of RCA, after Mr. Iturbi arrived in New York by air following a concert tour of Europe. . . .

Decca has taken recording rights to **Menotti's** The Consul. . . . **Erna Berger,** "Met" soprano, who previously made many discs in Europe, has signed a contract with RCA Victor. . . . The Five Towns Music and Arts Foundation has been formed by the Long Island communities of Hewlett, Woodmere, Cedarhurst, Inwood and Lawrence, and will sponsor music instruction and symphony concerts under the direction of **Dean Dixon.** . . . The Friends or Dumbarton Oaks, Washington, D. C., on April 1 premiered four new songs by **Samuel Barber,** sung by **Eileen Farrell,** soprano, with the composer at the piano. . . .

Four professors in N. Y. University's music education department were honored at a luncheon with plaques as a special alumni award for 25 years' service—**Gordon** and **Bertha Bailey,** husband-and-wife teaching team; **Harold Luckstone,** and **Clara Sanford,** the last-named being on leave of absence. . . .

Recent death in London was that of **Edouard Espinosa,** 78, former ballet master at Covent Garden and other theatres.

EMMY JOSEPH, PH.D.
Voice Teacher Faculty Dalcroze School
Psychologist
Diagnosis and treatment of vocal and personality difficulties of singers.
411 West End Ave., N. Y. C. TR. 3-0006

ADI BERNARD
CONCERT PIANIST - PEDAGOGUE
RECITALS and BROADCASTS
Teacher of the ITURBI Technic
Studio: Hotel Ansonia, B'way & 73 St., N. Y. SU. 7-3300

COACH
ACCOMPANIST

Archie BLACK
ACCOMPANIST — COACH
Six Season with Columbia Opera Quartette
48 E. 52nd St., New York City PL. 3-5279

Mildred BROWNE
COACH — ACCOMPANIST — REPETITEUR
128 W. 70, New York 23, N. Y. EN. 2-0340

Leila EDWARDS
COACH — ACCOMPANIST
Italian & French Opera
162 W. 54th St., N. Y. C. Circle 7-3287

Robert Payson HILL
COACH — ACCOMPANIST
Teacher of Piano
160 W. 73rd St., N. Y. C. 23 TR. 7-6700

Carroll HOLLISTER
COACH — ACCOMPANIST
Song Interpretation — Program Building
6 W. 75th St., N. Y. C. SC. 4-1659

Beula JACKSON
COACH — ACCOMPANIST
1300 N. Dearborn St., Chicago, Ill.—WH. 4-6250

Elsie KAMLOT
PIANO TEACHER - ACCOMPANIST - COACH
French and German Diction
34 Hillside Ave., New York City 34 LOrraine 7-1908

Helen LEEFELT
COACH — ACCOMPANIST
721 N. Michigan, Chicago, Ill.
Tel. EU. 6-3096

Rachel LEON
COACH — ACCOMPANIST
Song Interpretation
145 W. 88th St., N. Y. 24 SChuyler 4-4559

Robert MacDONALD
COACH — ACCOMPANIST
724 Fine Arts Bldg., Chicago, Ill. — WA. 9-[illegible]

H. Spencer McEVOY
COACH — ACCOMPANIST
PROGRAM BUILDING
250 W. 88th St., N. Y. C. 24 TR. 3-1808

Sidney RAPHAEL
COACH — ACCOMPANIST
425 W. 57th St., N. Y. C. CO. 5-5451

Stuart ROSS
COACH — ACCOMPANIST
135 West 58th St., N. Y. C. 19 Circle 6-8067
On tour 1948-49 with Patrice Munsel

Rhea SHELTERS
COACH — ACCOMPANIST
828 Kimball Hall Bldg., Chicago, Ill. — WE. 9-5220

Margo SMITH
PIANIST — ACCOMPANIST
620 Fine Arts Bldg., Chicago, Ill.
Har. 8438

Frances STOWE
COACH — ACCOMPANIST
PROGRAM BUILDING
160 West 73 N.Y.C. 23 TR. 7-6700-4120

Accompanists Unlimited
The only agency devoted exclusively to providing accompanists in all parts of the United States.
10 W. 55th Street, New York City JU. 6-3978

Orchestral

ANDERSON: Irish Suite. Fiedler and Boston Pops Orch. Victor set WDM-1348, 3 discs, $3.35.

BACH, W. F.: Sinfonia in D minor; STRAUSS, R.: Serenade for 13 Wind Instruments; DENNY: Overture for Strings. Janssen Sym. of Los Angeles, dir. Janssen. Artist set J8-15, 3 plastic discs, $4.93.

HAYDN: Symphony No. 53 ("Imperial"). Stokowski and his Symphony Orch. Victor set WDM-1352, 2 discs, $2.20.

PONCHIELLI: Dance of the Hours. Fiedler and Boston Pops Orch. Victor disc 49-0676, 95c.

SCHUBERT: Tyrolean Dances. Stokowski and his Symphony Orch. Victor disc 49-0814, 95c.

TCHAIKOVSKY: Serenade in C; MOZART: Impresario Overture. Koussevitzky and Boston Symphony Orchestra. Victor set WDM-1346, 4 discs, $4.30.

Instrumental

BARTOK: Roumanian Folk Dances (arr. Szekely). Yehudi Menuhin (violin) and Marcel Gazelle (piano). Victor disc 49-1796, 95c.

BARTOK: Sonata for Unaccompanied Violin. Yehudi Menuhin. Victor set WDM-1350, 3 discs, $3.35.

BARTOK: Piano Pieces. Bela Bartok (piano). Continental LP disc CLP-1001, $4.89.

BEETHOVEN: Octet in E flat (Op. 103); Rondino in E flat. Members of the Little Orchestra Society, dir. Thomas Scherman. Elaine Music Shop LP disc EMS-1, $5.95.

NEW RECORDS IN REVIEW

BRAHMS: Variations on a Theme by Haydn. Whittemore and Lowe (duo-pianists). Victor set WDM-1347, 2 discs, $2.20.

MENDELSSOHN: Cello Sonata in D. Nikolai Graudan (cello) and Joanna Graudan (piano). Vox 10-inch LP disc VL-1710, $3.85.

MILHAUD: Scaramouche. Luboshutz and Nemenoff (duo-pianists). Victor disc 49-0839, 95c.

SCRIABIN: Sonata No. 4 in F sharp. William Schatzkamer (piano). Victor disc 49-1700, 95c.

Vocal

DEBUSSY: La Chevelure; HAHN: Si mes vers avaient des ailes. Nan Merriman (mezzo), acc. Ralph Linsley. Victor disc 49-0823, 95c.

DVORAK: O Lovely Moon (Rusalka); The Maiden's Lament; Tune Thy Fiddle, Gypsy. Dorothy Maynor (sop), with Victor Orch. dir. Leinsdorf. Victor disc 49-0818, 95c.

HAYDN: Missa Solemnis in D minor (Nelson Mass). Lisa della Casa (sop.), Elizabeth Hoengen (con.), Horst Taubmann (tenor), George London (bass), with Vienna Sym. Orch. and Akadamie Chorus dir. Jonathan Sternberg. Haydn Society LP disc HSLP-2004, $5.95.

HAYDN: The Creation. Trude Eipperle (sop.), Julius Patzak (tenor), Georg Hann (bass), Isolde Ahlgrimm (cembalo), Vienna State Opera Chorus and Vienna Philharmonic Orch. dir. Clemens Krauss. Haydn Society LP set HSLP-2005, 3 discs, $17.85.

JOSEF SCHMIDT MEMORIAL ALBUM. Continental 10-inch LP disc No. 1, $3.89.

MOZART: Mentre ti Lascio; Un Bacio di Mano; Per Questa Bella Mano; Cosi Dunque Tradisci; Rivolgete a Lui Lo Sguardo; Alcandro, Lo Confesso; Madamina (Don Giovanni). Italo Tajo (bar.), with Orch. of Radio Italiana dir. Mario Rossi. Cetra-Soria LP disc 50,019, $5.95.

MOZART: Non piu andrai; ROSSINI: La Calunnia. Italo Tajo (bar.), with Victor Orch. dir. Morel. Victor disc 49-0816, 95c.

OPERATIC ARIAS. Robert Merrill (bar.), with Victor Orch. dir. Fiedler. Victor set WDM-1351, 3 discs, $3.35.

PALADILHE: Psyché; HAHN: L'Enamourée; Infidelité; DUPARC: La Vie Antérieure; STRAUSS: Die Zeitlose; Wozu Noch; Du meines Herzens Krönlein. Lotte Lehmann (sop.), acc. Paul Ulanowsky. Victor set WDM-1342, 3 discs, $3.35.

PONCHIELLI: Excerpts from La Gioconda. Cetra-Soria LP disc 50,020, $5.95.

POULENC: La Bal Masqué. Warren Galjour (bar.) and chamber orch. dir. Edvard Fendler. Esoteric 10-inch LP disc 2000, $3.85.

SONGS OF THE GREAT MASTERS. Elizabeth Wysor (con.), with Vienna Symphony Orch. dir. Zoltan Fekete. Continental set, 4 discs, $4.75.

STRAVINSKY: Mass; Two Russian Church Choruses. Double Winded Quartet and chorus of men and boys, dir. Stravinsky. Victor set WDM-1349, 3 discs, $3.35.

It is among the instrumental and vocal discs that this month's record output has greatest interest. The orchestral list contains little of interest save for the Haydn Imperial Symphony, presented by Stokowski and a group of hand-picked men. They play the jolly music with richness—perhaps too much richness—and have been excellently recorded. Koussevitzky's way with the Tchaikovsky Serenade is well known, and the Boston strings need no introduction. This version, by the way, is uncut; the previous Ormandy had a sizable excision in the last movement. Three unrelated works are assembled in the Artist set—W. F. Bach's quiet and lovely Sinfonia in D minor, for two flutes and strings; Strauss' youthful, conservative and rather appealing Serenade; and a dry, uninteresting contemporary overture by William Denny. All three apparently have previously been unrecorded. Janssen conducts them well, and the recording is good.

Bartok is represented by piano and violin pieces in recent releases. Menuhin suavely plays the Roumanian Folk Dances—they make wonderful transcriptions for violin—and also manfully encounters the Unaccompanied Sonata, a work composed in 1944. Bartok did not spare the difficulties, musical or technical, which make the work one of the most taxing in the repertoire. Menuhin's playing can be termed masterful, and so is the recording. If memory serves, Continental some years ago issued the Bartok piano works, played by the composer, which they now re-issue on an LP disc. The Petite Suite, Improvisations, Three Hungarian Folk Tunes, Preludio all' Ungharese, First Rondo and Second Bagatelle are included.

The Elaine Music Shop makes its debut as a record manufacturer with a well-played presentation of Beethoven's early (despite the opus number) Octet in E flat, scored for two each of oboes, bassoons, clarinets and horns, and a Rondino in the same key, scored for the same combination. It is a promising debut, for the music is well played by the skillful members of Scherman's orchestra, and the quality of sound, texture and balance is superb. Vox Records has made the first American recording of Mendelssohn's second Cello Sonata, a work of careful romanticism (like many of the conservative Mendelssohn's) and real beauty, nicely played by the Graudans. Piano works include Scriabin's Fourth Sonata, in which William Schatzkamer makes his Victor debut. There is not so much Scriabin in the repertoire that one can afford to look down on this novelty. Listeners will find it a bridge work between the composer's Chopin and theosophist periods—a little of both, with some interesting piano figuration neatly executed by Schatzkamer. The recording is excellent. So is the recording of the Brahms-Haydn variations, otherwise rather superficially played by Whittemore and Lowe. Luboshutz and Nemenoff, another two-piano ensemble on the month's list, give us by far the best recording ever made of Milhaud's attractive Scaramouche. Their playing is smooth, clear and elegant.

Haydn Rarities

The Haydn Society continues to give us the good things they originally promised. Two large-scale Haydn works are newly issued—the Mass in D minor and The Creation, neither over-familiar in this country these days. Twelve Masses were composed by Haydn, and if the D minor is a representative example, why haven't we been hearing them? This D minor is a mature, brilliant, singable work, full of melody, perfect in workmanship. It is given a competent performance by Sternberg and the soloist. For the most part the recording is fine, except for two places—a spot that seems to fade out near the end, and some poor grooves that throw the needle at the very last measures. Perhaps additional playings will smooth them out. The creation is one of the greatest of all choral works, and the Haydn Society has presented it with loving care, including a thorough program book with notes by Karl Geiringer and H. C. Robbins Landon. This disc too is a commendable performance.

Stravinsky Mass Recorded

Another devotional work is the Stravinsky Mass, a superb recording, with the composer at the helm. It provides a fascinating contrast to the Haydn Mass. The latter is devout, simple, gracious; the modern work is devout, complicated, tortured. Stravinsky here goes back to medieval chant and polyphony to create music that has a bewildering impact.

Victor also gives us some operatic singles in the form of a pleasant Dvorak coupling by Maynor, French songs by Debussy and Hahn, sung with plenty of voice by Nan Merriman; and an album of standard operatic arias (Pagliacci Prologue, Credo from Otello, the Cortigiano aria from Rigoletto, Eri Tu from Ballo in Maschera, Il Balen from Trovatore, Il Cavallo Scalpita from Cavalleria Rusticana) sung by Robert Merrill in his usual resounding manner. Then there is a Lotte Lehmann album, in which the soprano sings a few French songs, something she does not do too often, and shows that she still is a complete mistress of style and vocal resource even if the bloom has departed from her voice.

In addition to his single Victor disc of Figaro and Barber of Seville arias, the latter altogether too idiosyncratic, Italo Tajo is represented with a Cetra-Soria LP re-issue of his album of Mozart concert arias. Here Tajo is heard at his best, singing with artistry and restraint. Cetra-Soria also has released an LP disc of excerpts from Gioconda, in which various singers take part, including Cloe Elmo and a magnificent bass-baritone named Cesare Siepi. Other singers include Gina Cigna, Antenore Reali, Giacinto Prandelli, Galliano Masini and Ebe Stignani; their contributions range from mediocre to excellent. All, though, have a thorough grasp of the style of the music.

The enterprising Esoteric people have come up with a prize package in Poulenc's Le Bal Masqué. It's a pleasant score, typically Poulencian, well played by a small virtuoso group and simply brilliantly recorded. It is seldom, if ever, that one hears such realism in orchestral instruments and the human voice. Esoteric is to be congratulated on this disc, which could not be improved upon in any way.

R. K. S.

NEW PUBLICATIONS IN REVIEW

Scores: String Trio, by Arnold Schoenberg (Bomart Music Publications). This trio for violin, viola and cello was commissioned by the Department of Music of Harvard University. It is in one movement with several sections—an introduction leading to a First Episode, a section entitled Part 2, a Second Episode, and Part 3. The work is difficult to play and difficult to read in score. It is not in the strict twelve-tone technique that Schoenberg originated, though there is little sense of tonality as such. The string writing provides some unusual effects of timbre and sonority, with thematic fragments frequently asserting themselves. One must wait for actual performances before attempting to assess this music. The individuality of the composer, however, and his superlative technique, are clearly seen on the printed page.

Cantique du Rhône, by Darius Milhaud. Concerto for Two Pianos and Orchestra, by Darius Milhaud. (Both Elkan-Vogel Co., Inc., $1 and $2.75 respectively). The Cantique du Rhône is scored for mixed chorus a cappella. It is set to a poem by Paul Claudel, the text of which is given in this edition, along with a free English translation by Marion Farquhar. In this edition, too, a piano part is printed for rehearsal purposes. There are four sections to the score—Moderé, Vif, Moderé, and Très animé. The music is composed with Milhaud's usual economy of means and melodic graciousness; the beginning of the second movement is as lovely as anything he has composed in recent years. In the Two-Piano Concerto, dedicated to Vronsky and Babin, the orchestral part is, in this edition, condensed for a third piano. The first movement is lively, virtuosic and ultra-brilliant, with a snapping cadenza as one of the high points. There are some adventurous harmonic strokes in the second movement, marked Funèbre, and a return to the first-movement sparkle in the finale, which opens with a theme that Poulenc might have chosen for himself. It should not take long before this Two-Piano Concerto is a permanent part of the repertoire.

For Piano Solo: Piano Sonata No. 4, by Ernst Krenek (Bomart Music Publications). Ernst Krenek, one of the leading contemporary exponents of the twelve-tone technique, composed this sonata in 1948. It is full of the devices of atonalism. The first two measures, for instance, present most of a tone row, and the next two complete it, repeating the identical pattern a semitone higher. Rhythmic units instead of standard meters are presented. The second movement is an andante sostenuto; the third is a clever Rondo, marked vivace, which contains a polyphonic opening where a type of inversion is played against a tone row. All of Krenek's compositional skill is here apparent, and since the composer is a thorough musician, pianists will study this sonata with interest. The music, of course, is not for everybody, but those who are attracted toward the modern school will find it a superior representative example.

Bist Du Bei Mir, by J. S. Bach, arranged for piano by William H. Harris (Oxford University Press, 75c). Bach's great melody is here simply and effectively transcribed for us by Mr. Harris, who does not over-complicate matters. He gets a few chorale-like suggestions into his arrangement, which leans heavily toward direct chordal structures marked by smooth voice leading in the inner parts.

For Mixed Voices: Agnus Dei, by Giovanni Battista Pergolesi (Mercury Music Corp., 25c). This is a score presumed lost that has recently been discovered in the Edwin Franko Goldman collection. Mr. Goldman has realized and edited the figured bass for this issue, which is scored for keyboard accompaniment. This publication is from a holograph manuscript. With Rue My Heart Is Laden, by Robert Ward; The New Colossus, by Elie Siegmeister (Merrymount Music Press, 20c and 50c). An a cappella setting to a text by A. E. Housman, the Ward work was a Juilliard commission. The Siegmeister work is elaborately set to words by Emma Lazarus and is performed with piano accompaniment.

DOWN PUBLISHERS ROW

Premieres: The fourth and final concert of the season in the Publisher-Artist Series on April 3 in the Carl Fischer Concert Hall was presented by Mercury Music Corp., in cooperation with the League of Composers. First performance included the Anti-Abolitionist Riots in the 1830's and 1840's and Some Southpaw Pitching, both by Charles Ives; Ben-Zion Orgad's Ballade for Unaccompanied Violin and Leon Kirchner's Little Suite for Solo Piano. Sauguet's Les Penitents En Mailiots Roses received its first American performance. Artists participating were Jack Cox, Maro Ajemian, Grant Johannesen and Ben Jenkins, pianists; Zvi Zeitlin, violinist; and Bethany Beardsley, soprano. . . . Florence Wickham's opera, The Legend of Hex Mountain, will be given for the first time on Aug. 4, 5, and 6 at the Plymouth Rock Center of Music and Drama, North Plymouth, Mass. The work, based on Pennsylvania folklore, will have Dorothee and Inge Manski, Monica Coryeo, Leon Rothier, Blair McClosky and Howard Jarrett in the cast. The orchestra will be under the direction of George Poinar and the staging will be handled by Hans Busch. . . . Peter Mennin's Symphony No. 5, commissioned by the Dallas Symphony Orchestra Society, had its premiere on April 2. The work was conducted b Walter Hendl. . . .

Medley: Robert Casadesus' Sonata for Piano and Violin, dedicated to Zino Francescatti, and just recorded for Columbia Masterworks by the artists, has been published by Durand in Paris and is available in this country through Elkan-Vogel. . . . A. Tcherepnin, now teaching in Chicago, will have his Symphony in E minor played by the National Orchestra of the Radio of France under the direction of Roger Desormiere this spring. Also scheduled for Paris is his ballet, Les Collines de Fantome, at the Opera Comique. Wallenstein conducted his Evocation on March 30 and 31 when it was played by the Los Angeles Symphony Orchestra.

Nikolai Lopatnikoff is completing his Concerto for Two Pianos and Orchestra, a work dedicated to and commissioned by Vronsky and Babin. The duo-pianists plan to give the world premiere in the United States next season and introduce it to Europe in the late spring of 1951. . . . Henry Cowell, American composer-pianist, repeated his lecture-recital, The Confessions of a Composer, at the New School of Social Research on April 2. . . . The second volume in the series named UNESCO Archives of Recorded Music, the first volume of which was devoted to Chopin, will be given over to Bach in honor of his bicentenary, and will include a catalogue of all his works and all recordings of his music made during the last 50 years, with an introduction, annotations and illustrations.

R. K.

THE GALAXY GALLERY
OF SINGABLE SONGS
by
leading American Composers

KATHERINE K. DAVIS

NANCY HANKS ..... high
Folk Song Settings
BAGPIPES (Hungarian) ..... low
THE MILL WHEEL
(French Canadian) ..... low
THE DEAF OLD WOMAN
(Missouri) ..... med. or low
HE'S GOIN' AWAY
(North Carolina) ..... med. or low
THE SOLDIER (Kentucky) med. or low

GALAXY
MUSIC CORPORATION
50 West 24th Street **New York 10**

New Release:

René Leibowitz EXPLANATION OF METAPHORS, Op. 15
2 Pianos, Harp, Perc., Narrator—Score $3.50

This young, French composer's analysis of the "Vienna School" in his book SCHOENBERG AND HIS SCHOOL has recently been published by Philosophical Library.

Ask for our Catalogs

BOMART MUSIC PUBLICATIONS
40-03 Broadway **Long Island City 3, N. Y.**

METROPOLITAN SCHOOL
OF MUSIC — Leonard Keller, *President*
Artist Faculty: Martial Singher, Milton Preves, Florence Kirsch, Members of Chicago Symphony Woodwind Quintette
Instruction in all branches of Music and Allied Arts
Catalogue on request: 207 South Wabash Avenue, Chicago, Illinois

Cincinnati Conservatory of Music
LUTHER A. RICHMAN, Ed.D., Mus.D., Director and Dean of Faculty
Established 1867. Operated under auspices Cincinnati Institute of Fine Arts. Affiliated with University of Cincinnati. Complete school of music. Faculty of international reputation. Degrees, diplomas, certificates. Dormitories, 10 acre campus.
Address C. M. Benjamin, Registrar Dept. M.C., Cincinnati 19, Ohio

Cleveland Institute of Music
Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Beryl Rubinstein, Mus. D., Director **3411 Euclid Ave., Cleveland, O.**
Member of the National Association of Schools of Music

School of Music — ROOSEVELT COLLEGE of CHICAGO
A complete music school
Studies in Applied and Theoretical Music leading to the degrees of Bachelor of Music and Master of Music.
Bulletin on request
430 S. MICHIGAN AVENUE CHICAGO 5, ILLINOIS

MINNEAPOLIS COLLEGE OF MUSIC
MARIE HOLLAND SMITH *Director*
Courses leading to Bachelor of Music and Master of Music degrees in Piano, Voice, Violin, Band Instruments and Music Education. Member of the National Association of Schools of Music.
Catalog on Request **Address: 60 South 11th St., Minneapolis, Minnesota**

THE MANNES MUSIC SCHOOL
Courses for Artists, Teachers, Non-Professionals, Children
Class and Individual Instruction. Artist Teachers. Scholarships for Orchestral Instruments
Artist's Diploma or Teacher's Certificate
DAVID & LEOPOLD MANNES, Directors, Rm. 32, 157 East 74th St., New York 21. *Butterfield 8-0656*

THE SCHMITZ SCHOOL OF PIANO
Teacher and performer training in piano; music theory, form analysis, and interpretation based on method of E. Robert Schmitz. (Sixty authorized representatives in the U. S. and Canada.)
Headquarters: 3508 Clay St., San Francisco 18, California

WINGATE SCHOOL OF MUSIC
304 MAIN STREET EAST ORANGE, N. J. ORange 4-9037 PIANO — ORGAN — HARP VIOLIN — CELLO — VOICE

MU PHI EPSILON
NATIONAL MUSIC SORORITY
National Executive Office 6804 Maplewood Ave., Sylvania, Ohio
Bernice Swisher Bechtler, Exec. Sec'y-Treas.
National President: Marguerite Wible Walker, Dean of Women, Texas Technological College, Lubbock, Tex.

THE WALT WHITMAN SCHOOL
Child's Private Instruction Within the School Day
25 East 78th St., N. Y. 21, N. Y. REg. 4-0004

PHILADELPHIA CONSERVATORY
Of Music *Founded 1877*
216 South 20th Street
MARIA EZERMAN DRAKE, Director
Eminent faculty
Expert child teaching
Courses leading to Degrees

FRED TRULL
NATS
TEACHER of SINGING
Studio: 1225 Kimball Bldg. HArrison 7-7755
Res. Phone: SUperior 7-4200

FRANCES ERNEST
TEACHER OF SINGING
American Conservatory of Music, Chicago, Ill.

ALEXANDER NAKUTIN
TEACHER OF SINGING
Kimball Building, Chicago, Ill. Web. 7369

BERNARD DIETER
THEORY — COMPOSITION
Chicago Conservatory — Fine Arts Bldg.

WIESIKE LILLIAN FLICKINGER
SCIENCE OF SINGING
Member NYSTA and NATS
58 West 68th St., N. Y. C. 23 ENdicott 2-1418

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

Peabody Conservatory
Baltimore 2, Maryland
REGINALD STEWART, Director
82nd Year Catalog on request

Manhattan School of Music
Janet D. Schenck, *Director*
BACHELOR AND MASTER OF MUSIC DEGREES
DIPLOMA AND POST-GRADUATE DIPLOMA
238 East 105th Street
New York 29, N. Y.

Arrel Kurtz—Warner M. Hawkins August Fraemcke—Carl Hein
Directors *CHARTERED 1878* Former Directors

NEW YORK COLLEGE OF MUSIC
Send for catalog 114 E. 85th St., N. Y. 28, N. Y.

BALDWIN-WALLACE COLLEGE
CONSERVATORY OF MUSIC
South Campus, Berea, Ohio (Suburb of Cleveland)
For information write HAROLD W. BALTZ, Director

CORNELL COLLEGE
Founded 1853 Mt. Vernon, Iowa
Conservatory of Music Paul Beckholm, Ph.D., Director
Home of the oldest May Music Festival
West of the Mississippi River

ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF MUSIC
Bloomington, Illinois Kenneth N. Cuthbert, Dean

CONVERSE COLLEGE
PROFESSIONAL SCHOOL OF MUSIC
Spartanburg, South Carolina. Member—N.A.S.M.
Fully accredited—B. Mus. and M. Mus. degrees
For catalog, write: Edwin Gerschefski, Dean

Ariel Rubstein Director **PORTLAND SCHOOL OF MUSIC** Catalog upon Request
Confers Degrees of B.Mus. M.Mus. Artist Diploma
931 S. W. King Avenue Portland 5, Oregon

Progressive School of Music
HARRIET KAY, Director
932 N. Mozart St., Chicago 22, Ill. Tel.: BRU 1137

MACPHAIL College
OF MUSIC Catalogue mailed on request
Member, Nat. Assn. Schools of Music
LaSalle at 12th St., Minneapolis, Minn.

BOGUSLAWSKI COLLEGE of MUSIC
Degrees Conferred
Lillian Boguslawski, Pres. — Leonard Shure, Dir. of Repertoire
323 S. Wabash Ave., Chicago, Ill. WE. 9-7815

LOS ANGELES
CONSERVATORY
write for catalog to Garry A. White, Director
845 S. FIGUEROA ST., LOS ANGELES 14, CALIF.

SCHOOL OF American Music
446 W. 43rd St., N. Y. C.
PHONE LO 4-1952-3
Professional instruction Piano, Voice and Instruments for Opera, Concert, Symphony and Popular Music Field. Four Dance Bands. Free Auditions. Day-Eve. sessions. Approved for Veterans. Register now for May term. Catalog on request.

NORTH PARK COLLEGE SCHOOL OF MUSIC
A music school on a College Campus.
Donald Ohlsen, Dean, 3225 Foster, Chicago, Ill

SCHOOLS and STUDIOS

Baldwin-Wallace Double Opera Bill Presented

BEREA, OHIO.—Puccini's Sister Angelica and Gounod's Frantic Physician were given in a double bill on March 10 by the Baldwin-Wallace College Opera Workshop, under Norman Green, combined with the College Symphony Orchestra, directed by George Poinar. In the part of Sister Angelica, Ann Stewart gave a vocally and dramatically impressive performance. Marjorie Donaghy, contralto, was appropriately cruel as the Princess. Appearing as nuns in the all-female cast were Jacqueline Osenbaugh, Gloria Kievit, Arlene Soskey, Louanne Ruetz, Ruth Sprosty, Barbara Schumacher, Lois Mae Deutsch, Peggy Warth, Louise Lafferty, Joann Schwegler, Nancy Kuhns, Marilyn Schall and Leila Morey. Henry Holland, scenic designer, contributed a setting which suggested the simplicity and tranquility of the religious life.

In the Gounod score, the title role was sung by Melvin Hakola, a young baritone with a rich voice and a flair for comedy. Peggy Clary as his shrewish wife, and DeMaris Marks, as the zany governess who attracts his roving eye, were bright and amusing. Jack Elliott, baritone, added to the fun with his portrayal of the father. Jack Lee, assistant stage director, also appeared as Lucas, a servant. As his fellow-servant, Valere, Harold Yakel revealed a promising baritone. Joan Wischmeyer and Richard Krause portrayed the young lovers Lucinda and Leander, with tenderness and spontaneity. W. D. P.

8 Premieres for Eastman Festival

ROCHESTER, N. Y.—Eight new compositions will be premiered at the 20th annual Festival of American Music of the Eastman School of Music, May 4-11, with Dr. Howard Hanson, head of the school, directing. This year's festival will also mark the 25th anniversary of the founding of the American Composers' Concerts, which Dr. Hanson began the year after he became the school's director.

Participating in the Festival will be the Eastman-Rochester Symphony Orchestra, and the Eastman School Senior Symphony Orchestra, Dr. Hanson conducting; a chamber music evening directed by John Celentano; the Opera Workshop under Leonard W. Treash, dramatic director and producer; the Thelma Biracree Ballet; and the Eastman School Little Symphony, Frederick Fennell conducting.

Works to be premiered are: James Ming's Suite for Chamber Orchestra; Herbert Inch's Sinfonietta in D; Frederick Woltmann's Suite for Judy; Wayne Barlow's Sinfonietta; Robert Delaney's Symphony No. 1; Herbert Elwell's Ode for Orchestra; Walter Hartley's Ballet Music, and Dr. Hanson's Cherubic Hymn for chorus and orchestra.

Werrenrath Conducts Mendelssohn Club

Dr. Reinald Werrenrath conducted the 119th concert of the Mendelssohn Club of Albany at Chancellors Hall on March 8. The soloist was Dorothy Larsen, soprano, with Stuart Swart, accompanist. The Chinese bass-baritone, Yi-Kwei Sze, will be soloist for the May 17 concert.

MME. ROSINA LHEVINNE AND WINNERS among her pupils in recent competitions. L. to r., Martin Canin, Santos Ojeda and David Bar-Illan, who were selected to appear as soloists with the Juilliard Orchestra, and Jean Geis, winner of the National Federation of Music Clubs Award. All four are pupils of Mme. Lhevinne at the Juilliard School of Music. Mme. Lhevinne holds her fifth annual Master Classes at Los Angeles Conservatory of Music and Arts, July 10 to Aug. 22. (Photo—J. Abresch)

Norfolk School Summer Session

NORFOLK, CONN.—The Norfolk Music School of Yale University, now in its tenth season, will hold its summer session June 22-Aug. 2. Two of its main objects are to intensify in the student the pleasure of music-making in groups, and to enrich his background by a study of literature and art. The only entrance requirement is a serious interest in music, and no diplomas are awarded. Activities include group singing, lectures on music, poetry and art; classes in musicianship and school music, and in speech. Weekly chamber music concerts, free to students, are given by faculty members and visiting artists. In the evenings there are madrigal singing groups, folk dancing and readings. Those who play orchestra instruments are invited to join the school orchestra.

Regular lessons are given in choral conducting, piano, violin, cello, organ, voice, harmony, counterpoint, composition. On the faculty are Bruce Simonds, director, Dean of the School of Music, Yale University; Hugo Kortschak, assistant professor of violin, Yale University, head of orchestral department of Manhattan School of Music, conductor of the New Haven Symphony; George Brown, assistant professor of cello, Yale University; Luther Noss, professor of music and university organist, Yale University; Marshall Bartholomew, associate professor of singing, Yale University; Arthur Bartlett Hague, assistant professor of piano, Yale University; Virginia French Mackie; Sydney Thompson; Walker Gibson, assistant professor, Amherst College; Elizabeth Chase, docent, Art Gallery, Yale University.

Juilliard Summer Scholarships

The Juilliard Summer School announces that scholarships are available for the Juilliard Summer Symphony under the musical directorship of Walter Hendl, American conductor. Scholarships also provide for three hours of private instrumental instruction with faculty members of the Juilliard Summer School. Members of the Symphony may attend all the Juilliard Concert Series programs without charge.

The Juilliard Summer Symphony rehearses five days weekly during the six weeks of Summer School (July 3 to Aug. 11), and will give three concerts on the Juilliard Summer Concert Series. Classic and contemporary orchestral literature will be studied and performed.

Mr. Hendl will hold scholarship auditions for members in the Juilliard Summer Symphony according to the following schedule: San Francisco, April 17 and 18; Chicago, April 20 and 21; Dallas, April 24 and 25; and in New York on May 22 and 23, and June 29 and 30, and July 1.

Additional information, application forms, and appointments for auditions may be obtained by writing to the Juilliard Summer School, 120 Claremont Avenue, New York City 27.

Minneapolis College Summer Events

MINNEAPOLIS.—The Minneapolis College of Music announces the 13th Annual Choral Training Summer Session, an intensive two weeks course (66 hours) for choral directors and school supervisors, June 12 to 24, under Peter D. Tkach, Dean of the College Graduate School and director of Music Education in the Minneapolis public schools.

On May 9, the Music Choir of the College led by Mr. Tkach will give a Bach Commemoration in the College Auditorium, assisted by the College Orchestra, William Muelbe conducting.

Culp Dornay Singers Heard

A group of personable young artist-pupils of Betsy Culp Dornay were heard in practice recital before an invited audience at the Dornay Culp Studios March 26. All of the voices held commendable qualities; several were exceptional in promise. The singers were skillfully schooled in deportment as well as in song delivery and the language of the afternoon, which was Italian; the whole recital maintaining a standard of musical good taste. Mme. Dornay presided at the piano as accompanist for the program of classic and romantic arias and ballads. Appearing were Jeanne Parratt, Catherine McGuigan, Patricia Hackett, Beatrice Peck, Sandra Gordon, Marian Farina, Florence Henson, Nadya Leronova.

Marcus Pupil Wins Award

Cornelia Gayowsky, 20-year-old pianist, pupil of Adele Marcus, has won the $200 award and an appearance in Town Hall on May 28, bestowed by the Ukrainian Metropolitan Area Committee. The judges were Leopold Mittman and Leon Carson.

Miss Marcus will hold a special summer class in Hollywood, Calif., from June 15 to Sept. 1.

(School News continued on following page)

Dello Joio Opera Premiere

Norman Dello Joio's The Triumph of Joan, a lyric drama written for performance by students of Sarah Lawrence College, Bronxville N. Y. and commissioned under a grant from the Whitney Foundation, will be performed at the College on May 9, 10, 11 and 12 and 22 and 23.

SCHOOL NOTES

Joseph Knitzer, head of the violin department at the Cleveland Institute of Music, Cleveland, gave a recital there on March 25, with Marianne Matousek Mastics at the piano. Included was the first local performance of Herbert Elwell's Variations for Violin and Piano.

Robert Haydon, Canadian tenor, who has toured in the United States and Canada with the Charles L. Wagner Opera and Boston Grand Opera, recently returned to New York from Toronto where he gave a concert. In May Mr. Haydon goes to Canada again to sing three performances of Faust with the Ottawa Grand Opera. During the last two seasons he has sung such roles as Alfredo in Traviata, Rodolfo in Boheme, Turiddu in Cavalleria Rusticana, and the title role in Faust in the East and South and in Canada. Mr. Haydon is an artist-pupil of Iser Swica.

Richard McClanahan will give six lectures on Keyboard Harmony, Tuesday mornings, April 25 to May 30 inclusive, at his studio in the Steinway Building.

Harold Henry, pianist, gave the final recital in the Harold Henry Chamber Concerts on March 31 at his studio. Mr. Henry played numbers by Bach, Beethoven, Brahms, Chopin, Grieg and Liszt, and his own Dancing Marionette. These concerts were given for the benefit of the Berry Schools.

Appointments to the faculty of the new Music Workshop at Adelphi College, Garden City, Long Island, have been announced by President Paul Dawson Eddy and Leon Barzin, the Workshop's director. They include Gerald Warburg, American cellist and founder of the Stradivarius Quartet, as associate director; and the members of the Carnegie String Quartet, William Nowinski and Leon Rudin, violinists, George Morgulis, violist, and Avram Lavin, cellist.

The International Piano Teachers Association 1950 National Convention will be held at the Copley Plaza Hotel, Boston, Mass., July 3, 4, 5, 6.

Blanche Flexser, singer from the studio of Louise Jenkins, was soloist for a concert sponsored by the Jewish Daily Forward. A teen-age pupil of Miss Jenkins, Elizabeth Trczinski, will appear in June for the fourth time at graduation exercises of her high school in Brooklyn.

A concert of music by Robert Russell Bennett, American composer, was given on March 28 by advanced students of the Peabody Conservatory of Music, Baltimore, Md. Mr. Bennett made an address following the program.

West Virginia State College presented Clarence Cameron White, former director of the music department, in a violin recital in commemoration of 25 years of music there. Mr. White's program included some of his own compositions, Concerto in G Minor and a group of four shorter pieces.

Three new music courses are being introduced this month in the Ballard School of Adult Education of the YWCA of the City of New York. They are: song leading, a basic course for those concerned with directing recreational singing; women's double octet, a vocal group, giving public performances; and a presentation of the Life and Music of Johannes Brahms, with informal lectures, recordings and a song recital.

The Contemporary Music School sponsored a composers' concert at Times Hall on March 27. The evening featured works by James Timmens, Isaac Nemlnoff, Ralph Shapey, Cherney Berg and Stefan Wolpe, played by Irma Wolpe and David Tudor pianists; Broadus Erle violinist; the Juilliard String Quartet; Five-Wind Ensemble; Trumpet, Saxophone, Percussion and Piano Ensemble.

Dorothea Schulz, contralto, and Elaine Landry, soprano, pupils of Julia Hume-Rhode, were engaged for Easter Sunday services at St. Benedict's Church (9 o'clock Mass) and St. Ambrose Church (11 o'clock Mass).

Dimitri Mitropoulos, conductor of the New York Philharmonic-Symphony Society, was guest of honor at a reception at Turtle Bay Music School, March 25.

James Morrison presented singers from his studio in recital at Carl Fischer Concert Hall on March 26.

Elisabeth Dellevie, mezzo-soprano, gave a recital at the Studio Club on March 28. She is a pupil of Mila Trouk.

Helen Spina, soprano, will make her operatic debut with the Salmaggi Opera on April 22 as Mimi in La Boheme. Miss Spina is a pupil of Robert Tabori.

A chapter of Mu Phi Epsilon, national music sorority, is to be installed at Michigan State Normal, Ypsilanti, Mich., on April 22. The installing officer will be Mildred Martin Christian, national first vice president, assisted by Dorothy James, composer and member of the faculty of Michigan State Normal, sponsoring the new chapter.

Dolores Mari, who sang the role of Sandrina on April 2 in the Amato Opera Theater's production of Mozart's La Finta Giardiniera, has won a Metropolitan Scholarship to study with Alfred Stobbi-Stohner. Early in March, Mr. Stobbi-Stohner was at the piano for Ethel Szabo, soprano, in an appearance for the New York Madrigal Society at The Barbizon. Miss Szabo coached her program with Mr. Stobbi-Stohner.

MENOTTI AT MILLIKIN . . . Scene from The Old Maid and the Thief, put on at James Millikin University, Decatur, Ill., as part of an opera-ballet evening. In the picture, Carla Caldwell (left), Betty Lou Krieg, French Tickner. Directors were the department heads, Robert Long, of the voice department, and Annette Van Dyke of the dance department, which gave the ballet Graduation Ball.

Oberlin Schedules Concerts

OBERLIN, O.—Ten concerts have been announced for 1950-51, the 72nd season of Oberlin Artist Recitals sponsored by the Conservatory of Music, Oberlin College. In addition to four concerts by the Cleveland Orchestra and one by the Hungarian String Quartet, there will be recitals by Rudolf Serkin, Rudolf Firkusny, Ruggiero Ricci, Pierre Fournier and Jennie Tourel.

Learn to Sing HIGH TONES with confidence and ease

"High Tones and How to Sing Them" by Frederic Freemantel

Once you learn the *why* and *how* of high tones, you acquire the confidence needed to add richness and quality to your voice. Dr. Freemantel, internationally famous voice teacher, gives you all the correct rules for mastering high tones in his practical book "HIGH TONES AND HOW TO SING THEM." It's a find for every singer—clearly written and easy to follow. Order your copy today. Only $3.

FREEMANTEL VOICE INSTITUTE
Dept. MC, Steinway Hall, 113 West 57th St. New York 19, New York

Teacher-members of the
Leschetizky Association of America

Mme. Avis Bliven Charbonnel
Pianist
123 Benevolent St., Providence, R. I.

Edwin Hughes
Summer Master Class, July 10-Aug. 12
338 W. 89th St., N. Y. 24—SC. 4-0261

Mrs. Walter Golde
Pupil of Leschetizky and Paderewski
310 Riverside Drive, New York 25

Florence Trumbull
Pianist-Teacher
2118 N.W. 18th St., Oklahoma City 7, Okla.

Howard Wells
Pianist and Teacher, 603 Fine Arts Building, Chicago, Ill.

OPPORTUNITY

FOR SALE: Two violins, a Guadagnini and an Amati. Address all inquiries to Box MC-105.

FOR SALE: Rare ORGAN, perfect condition. Was property of Queen Marie-Amélie and Empress Eugénie. Superb Collector's Item. Cash price $10,000. For further information, write: Abbé Souillet, Milly-Gennes, Maine et Loire, France.

FOR SALE: MUSIC-INSTRUMENT STORE. Franchise top line instruments-sheet music; busy shopping center; same owner 20 years; $25,000 stock; priced for quick sale. THE APPLE CO., BROKERS, CLEVELAND, OHIO.

EUNICE STEEN LAMONT
SOPRANO, CHICAGO OPERA CO.
Studios: 410 Lyon & Healy Bldg., Chicago 4, Ill.

PASCARELLA
ENZO, Violinist — CESARE, Cellist
Concert—Recital—Instruction
4107 Camero Avenue — Hollywood 27, Calif.

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
900 Fine Arts Bldg., Chicago, Ill.

SPRENGER PIANO CAMP
Cape Cod — Boys & Girls 8-16.
Mr. and Mrs. Stanley Sprenger
252 S. Van Pelt St., Philadelphia 3, Pa.

GIUSEPPE CAVADORE
VOICE
CHICAGO OPERA CO.
57 E. Jackson Blvd., Chicago — Wab. 5887

BARATI CHAMBER ORCHESTRA
George Barati, Conductor - Composer - Cellist
286 Whitmore St., Oakland 11, Calif.

M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

HELEN KETTNER
PIANIST
Mgt. Frederick Barnes, 1256 No. Stone St., Chicago, Ill.

RUDOLPH REUTER
PIANIST
Grace Pratt, representative
500 Kimball Hall, Chicago, Illinois

OMEGA KING
Dramatic Soprano
Star of Nat'l Negro Opera Co.
5810 So. Park, Chicago, Ill. — Tel.: BU. 8-4139

ERMA ROUNDS
VOICE — PIANO
Director: Opera Repertoire Guild
601 Fine Arts Bldg. Chicago 5 Tel. HAR. 1296

ADA PAGGI
MEZZO — CHICAGO OPERA CO.
Teacher of Singing
Studio: 720 Fine Arts Bldg., Chicago, Ill.

MAURICE G. IVINS
Baritone
Teacher of Voice
626 Fine Arts Bldg., Chicago

ANNADAZE
Piano
Comb—Accompanist
Tel.: Sun 0441

ELSE HARTHAN ARENDT
SOPRANO
Soloist-Conductor
First Congregational Church of Oak Park, Ill.
Mgt.: Tornow, La Grange, Ill. — LaG 3838
1014 S. Michigan Ave., Chicago, Ill.

LOLA FLETCHER
"A singer who teaches singing"
724 Fine Arts Bldg., Chicago, WE. 9-2494

LEO PODOLSKY
CONCERTS · PIANO CLINICS · MASTER CLASSES
For information as to available dates, please write to
RITA OLSON, 7424 Merrill Ave., Chicago 49, Illinois

MYRON CARLISLE
". . . flexible baritone of luminous quality."
Elmhurst College, Elmhurst, Ill.

DELTA OMICRON
NATIONAL MUSIC SORORITY
Louise Conrath Hoch, *National President*
2061 Seventh St., Cuyahoga Falls, Ohio

HOWARD R. WILL
CONCERT MANAGEMENT
332 S. Michigan Ave., Chicago — Tel. HAR. 8588

KAROL LISZNIEWSKI
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

IRMA COOPER
Soprano
OPERA — ORATORIO — RECITAL
Suite 701, 119 W. 57th Street, New York City

ESTHER BOWKER
COLORATURA and TEACHER
CHICAGO CONSERVATORY
Fine Arts Bldg. — Chicago 5, Ill.

ELMO RUSS
COMPOSER
Suite 701, 119 W. 57th St., New York 19, N. Y.

AUDIA FRAZEE
VOICE BUILDING — "SCIENTIFIC"
Teacher of Successful Singers
28-31 Selling-Hirsch Bldg., Portland, Oregon

LILLIAN PRICE
TEACHER OF SINGING
Specialist in Voice Building
734 Fine Arts Bldg., Chicago — WE. 9-2494

REINHOLD SCHMIDT
BASS-BARITONE — School of Fine Arts
University of Kansas, Lawrence, Kansas

VIRGINIA PARKER
SOPRANO
6204 Dorchester Ave. — Chicago 37, Ill.
Phone Midway 5580

CHARLES HAUBIEL
COMPOSER—PIANIST—LECTURER
For information write
The Composers Press, Inc., 853 7th Ave., New York 19

MAUD-KEY SHELTON
SOPRANO
3819 Juniper Road, Baltimore 18, Md.
Phone: Hopkins 3945

Victoria BOSHKO
PIANIST
INSTRUCTION — CHAMBER MUSIC
1035 Fifth Ave., N. Y. C. — REgent 4-0857

LEO HEIM
PIANIST
Accompanist-Teacher
American Conservatory, Chicago, Ill.

MACBURNEY STUDIOS
VOICE INTERPRETATION STAGE
600 Fine Arts Bldg., Chicago, Ill. — Web. 3581

SAPIO STUDIOS
CLEMENTINE DE VERE, Voice
OLGA SAPIO, Piano
67 Riverside Drive, New York — ENdicott 2-8066

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 612-13 Fine Arts Bldg. — Chicago, Ill.

MAE GRAVES ATKINS
TEACHER OF SINGING
Chicago Conservatory, Fine Arts Bldg., Chicago, Ill.

BARRE HILL
BARITONE
American Conservatory
Mgt.: Clarence E. Cramer, Kimball Bldg., Chicago

DOROTHY JORDAN
DRAMATIC SOPRANO
Concert - Radio
825 Orchestra Bldg. — Chicago, Ill

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 N. Wacker Drive
Chicago, Ill.

BLANCHE STROM NORDBERG
PIANIST - ORGANIST - ACCOMPANIST
5134 N. St. Louis Ave., Chicago, Ill.
Tel.: KE. 9-1437 — HA. 7-8433

MATHILDE McKINNEY
PIANIST — COMPOSER
Great Road, Princeton, New Jersey.

Vera MIROVA
DANCER—TEACHER
111 E. Chicago Ave., Chicago, Ill. Tel.: SU. 7-5083

CECILE de HORVATH
CONCERT PIANIST and TEACHER
526 Fine Arts Building, Chicago, Ill.

CAROL SMITH
CONTRALTO
724 Fine Arts Bldg., Chicago — WE. 9-2494

WAGER SWAYNE
Pianists Prepared for Public Appearances
20—21st Avenue — San Francisco 21, Calif.

Manuel and Williamson Studios
HARPSICHORD
PIANO — SINGING
5518 S. Hyde Park Blvd. — Chicago, Ill.

For YOUR CHICAGO RECITAL *Concert*

BERTHA OTT
Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 2600. Careful attention given to Debut Recitals. Write for Full Information.

B. FRED WISE
Tenor
Teacher of Singing
American Conservatory, Chicago, Ill.

HAROLD HENRY
PIANIST
853 Seventh Ave., New York 19, N. Y.
Circle 6-5665

HERBERT RENISON
CONCERT PIANIST
Personal representative—Bertha Ott
306 South Wabash — Chicago, Ill

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call Circle 7-1988 (N. Y. C.) Between 2 and 4 P.M.

JUILLIARD SCHOOL of MUSIC

William Schuman, *President*

Mark Schubart, *Dean*

Entrance Examinations: September 18 through September 22

Closing date for applications: July 1, 1950

Catalog on request

JUILLIARD SCHOOL OF MUSIC

120 Claremont Avenue

New York 27, New York